THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XIII., No. 338. NEW YORK: SATURDAY, JUNE 20, 1885. PRICE TEN CENTS.

MISS STELLA REES.
Leading Juveniles. Disengaged season 1885-86.
Address MIRROR.

MISS HELEN OTTOLENGUI.
Leading Business. Western Lights o' London,
Address Simmonds & Brown.

MISS ADELAIDE THORNTON.
Address this office.

MISS LIZZIE WALDRO.
Juveniles. Address Spies and Smart, 12 Union Square, New York.

MISS JEAN BURNSIDE.
Address N. Y. MIRROR Office.

MISS HELEN FLORENCE.
Address N. Y. MIRROR.

MISS KATE BURLINGAME.
Character or Old Woman. At liberty.
Address 230 West 24th St., N. Y.

MISS ROSE LEE.
Soprano. Address Messrs. Blackware, Dramatic Agents, London England.

MISS SYDNEY COWELL.
Address MIRROR.

MISS MAY STERLING.
Juveniles or Boys.
Address MIRROR.

MISS ADA CAVENDISH.
Address all letters to 8 Bloomsbury Square, W. C., London.

MISS ELSIE MORROW.
Juvenile.
Address NEW YORK MIRROR.

MISS ROSALIE GOODENOUGH.
Soubrettes. At liberty 1884-5.
Address N. Y. MIRROR.

MISS HELEN WINDSOR.
Bartley Campbell's Siberia Company.
Season 1884-85.

MISS LINDA DIETZ.
Specially engaged.
St. James' Theatre, London.

MRS. SOL SMITH.
Miss Corney, in East Lynne.
Newark, N J,

MISS ADA NEILSON.
Leading and Heavies.
On tour in England.

MISS ANNIE L. WALKER.
Juvenile Soprano. Leading.
1084 Fulton Ave., Brooklyn.

MISS FAY TEMPLETON.
Comedienne and Contralto.
Prima Donna Star Opera Company.

MISS AMY LEE.
At Liberty.
Address MIRROR.

MISS ROSE SAKER.
Criterion Theatre.
London, England.

MISS EVA FARMINGTON.
Soubrettes and Ingenues.
Address MIRROR.

MISS MARIE C. BLACKBURN.
Leading Business.
Address MIRROR.

MISS CARRIE E. DANIELS.
Address MIRROR.

MISS LOUISE MULDENER.
At liberty season 1884-85.
Address Simmonds & Brown.

MISS FLORENCE MARRYAT.
Heavy Lead and Character.
America in October.

MISS MARIE TAYLOR.
Juveniles.
Address MIRROR.

MISS ALICE G. SHERWOOD.
Leading Juveniles and Soubrettes.
Address SPIES & SMART, 12 Union Square.

MISS EMMA BUTLER.
Light comedy. With Martin Golden. At liberty after May 1. Address MIRROR.

MISS ANGIE DELMORE.
Juvenile Lady.
Gus Williams' Company.

MISS LAURA LAWRENCE.
Address MIRROR.

MISS EMMA LATHAM.
Address 313 West 22d street, or MIRROR office.

MISS ANNIE WAKEMAN.
Address MIRROR.

MISS ADELAIDE CHERIE.
Address N. Y. MIRROR.

MISS ISABEL JACKSON.
Address NEW YORK MIRROR.

MISS HELEN BANCROFT.
Leading.
Address MIRROR

MISS EMMA LAWSON.
Eccentric Old Woman.
Address MIRROR.

MISS MULHOLLAND.
Prima Opera Bouffe Artiste and Comedienne.
Vokes Family, England.

MISS ANNIE MORROW.
Address MIRROR.

MISS AGNES HERNDON,
Leading.
Address MIRROR.

MISS ESSIE FENTON.
Juveniles. Invites offers Season 1884-85.
Address MIRROR or Agents.

MISS EMILY HEADLAND.
Elocutionist.
Address all communications to MIRROR Office.

MISS MAUD GANNON.
Juvenile.
Address MIRROR.

MISS CAROLINE NATHAN.
Soubrettes.
Address MIRROR.

MISS AMY GORDON.
Prima Donna.
Address 226 West 39th Street, or MIRROR office.

MISS MATHILDE RIENHAULT.
Principal Munich Theatres. Juvenile.
English parts. Address this office.

MISS MAMIE B. JOYCE.
Address in care of this Office.

MISS KATE HALL.
Burlesque, light opera or ballad.
Permanent address NEW YORK MIRROR.

MRS. JENNIE FISHER.
Character, Dialect and Singing Old Woman.
Disengaged Address this office.

MISS MARY BREYER.
Heavies and Characters.
At liberty after May 16. Address this office.

MISS NELLIE JONES.
Leading Juvenile and Soubrette. At liberty.
Address 31 Lafayette Place, N. Y.

MISS HATTIE BAKER.
Second Soubrette and Utility. At liberty.
243 Congress street, Portland Me., or this office.

MISS MARGARET MILLER.
Leading Juveniles.
Address Agents.

MISS ROSE CALHOUN.
Soubrette.
Address MIRROR.

MISS ALICE HASTINGS.
Comedy and Singing Business.
Address the Agencies.

MISS CECILIA HERMAN.
Soubrettes.
At liberty. Address MIRROR.

MISS ANNIE DOUGLAS.
Character Business and Old Women.
At liberty. Address care of Agencies.

MISS MAMIE GOLDENSTIEN.
Chorister—Comic Opera. At liberty season 1884-85. Address at MIRROR Office.

MLLE. ADELE CORNALBA.
Star-Premiere Danseuse Assoluta.
Address P. O. Box 1926, or 108 W. 16th Street, N. Y.

MISS HELEN CORLETT.
Soubrettes, Juveniles, Boys or Ingenues.
Address MIRROR.

MISS ADELE PAINE.
Address MIRROR.

MISS JULIA M. MITCHELL.
Eccentric Comedy.
Address this Office.

MISS FLORENCE D. KELLOGG.
Prima Donna Soprano.
Address MIRROR.

MISS MINETTE THOMPSON.
At liberty.
Address Agents, or MIRROR.

MR. SIDNEY R. ELLIS.
Disengaged.
Address care MIRROR.

MR. GEORGE E. POULETT.
Disengaged season 1884-'5.
Opera or drama.

MR. PERCY COOPER.
Tenor.
Address 24 Chandler street, Boston.

MR. FRED. A. J. DUNWICK.
Manager, Treasurer or Advance.
Address Glens Falls, N. Y.: or, ca e MIRROR.

MR. JOHN J. WILLIAMS.
As the Bad Boy with Atkinson's Peck's Bad Boy Company. Address MIRROR.

MR. LESTER VICTOR.
In the Ranks.
Address Simmonds & Brown.

MR. CHAS. G. CRAIG.
Disengaged after July 1.
Address N. Y. MIRROR.

MR. J. DUKE MURRAY
Business Agent Milton Nobles' Combination.
721 Fulton street, Chicago, Ill.

MR. JAMES STEVENSON.
Stage carpenter. At liberty.
Address N. Y. MIRROR Office.

MR. JOHN W. CROMWELL.
Comedian.
Address N. Y. MIRROR.

MR. EDWARD C. GEORGIE.
Asst. Adv. Agent. At liberty. References furnished 2838 Market St., St. Louis, Mo.

MR. F. W. ZAULIG.
Musical Director.
231 East Tenth street or MIRROR.

MR. NELSON WHEATCROFT.
Disengaged till August. Re engaged by Bartley Campbell for next season. Address Simmonds & Brown.

KATHRYN KIDDER.

MR. WALTER OWEN.
At Liberty.
Season 1885-86. Address MIRROR.

MR. GEORGE E. OWEN.
Business Agent or Treasurer. At Liberty.
Address, care Job Print, 4 Alden Ct., Boston.

MR. ALFRED L. SIMPSON.
Musical Director,
Address MIRROR.

MR. RICHARD VARNEY.
Leading Juveniles.
Address Spies & Smart.

MR. PHILIP BECK.
London, England.

MR. HARRY S. ROBINSON.
Comedian. At liberty.
Address New Harmony, Ind.

MR. HENRY PUERNER. At liberty.
Musical Director.
Fourteenth Street Theatre.

MR. JOHN E. INCE.
Starring in Pop.
Address MIRROR.

MR. ERNEST LINDEN.
With Moore and Burgess.
St. James' Hall, London.

MR. ED. P. TEMPLE.
Address MIRROR.

MR. MILTON NOBLES
May be addressed at his residence, No. 139 Pine Place, Brooklyn, N. Y.

MR. WALTER MORTON.
Utility and Properties.
Address Philadelphia P. O.

MR. JAMES COOKE.
Utility.
Address MIRROR.

MR. BARRY SULLIVAN.
En tour England, Ireland and Scotland.

MR. FREDERIC DARRELL.
Leading Juveniles and Tenor.
Address 361 Oxford Street, London, England.

MR. ERNEST BARTRAM
Comedy and Character Old Men.
Address Agents, or Actors' Fund, 12 Union Square.

MR. DAVID HANCHETT.
Leading and Stage Manager.
Bandmann-Rooder Company.

MR. GEORGE L. SMITH.
Permanent address,
Madison Square Theatre, N. Y.

MR. JOHN OSLANDER.
Musical Director,
Address MIRROR office.

MR. FRED LESLIE.
Address MIRROR.

MR. DAVENPORT REBUS.
958 Broadway, New York.

MR. JOHN WILLIS.
Scene Carpenter.
Address MIRROR.

MR. CORNELIUS MATHEWS.
Dramatic Author,
Address MIRROR.

MR. MARK SULLIVAN.
Comedian. A Rag Baby Company.
Address this Office.

MR. CHARLES A. BURTON.
Manager or Advance Agent.
At Liberty. Address MIRROR.

MR. JAMES A. GILBERT.
With Dora Wiley Opera Company.
Address 40 Blue Hill Avenue, Boston, Mass.

MR. J. W. HAMMOND.
At liberty Season 1884-85.
Address MIRROR.

MR. JAMES O'MARA.
At liberty.
Address Scott Marble, 125 Clark st., Chicago, Ill.

MR. HENRI LAWRENCE.
Primo Tenor.
At liberty Address MIRROR.

MR. FRANK KARRINGTON.
Address MIRROR.

MR. O. W. EAGLE.
Manuel Bond—Chanfrau's Kit.
Season 1884-85. Address MIRROR.

MR. JOHN T. MALONE.
Address MIRROR.

MR. JAMES O. BARROWS.
With Madison Square Theatre.
Address MIRROR.

MR. RICHARD WAINWRIGHT.
Advance Agent. At Liberty.
Address MIRROR.

MR. FRANK WILLIAMS.
Address 427 W. 22d Street, New York.

MR. JOHN W. ARCHER.
Address care N Y. MIRROR.

MR. BENJ. MAGINLEY.
Madison Square Theatre.
Season commencing September, 1883.

MR J. W. NEEL.
Open for engagement. Address J. A. Neel, S. W. cor. 15th St. and Columbia Ave., Philadelphia.

MR. OWEN FERREE.
Stage Manager and Character Actor. With Mlle. Rhea season 1883-84-85.

MR. SEDLEY BROWN.
With Lend Me a Dollar.

MR. WALTER WILSON.
Address MIRROR office.

MR. LILFORD ARTHUR.
Always address care of MIRROR.

MR. CHARLES L. YOST.
Manager Owen Fawcett's Company.
Address 132 Laurel Street, Detroit, Mich.

MR. EDWARD A. SGOOD.
Basso. With Rag Baby Co. Disengaged after May 23. Address en route, or Simmonds & Brown

MR. J. WILSON BROWN,
Juveniles.
Care NEW YORK MIRROR.

MR. H. D. WALDRON.
Juveniles and Light Comedy.
Address N. Y. MIRROR.

MR. ORRIN WILSON.
Heavies.
Address MIRROR office.

MR. I. N. DREW.
In the Ranks. Re-engaged Season
Permanent address 2103 Mt. Vernon St.,

MISS ANNIE D. WARE.
Address Agents, or 348 Sixth avenue, N. Y.

MISS LIZZIE McCALL.
Address Agents or MIRROR.

MISS HELEN A. TRACY.
Address MIRROR.

MISS LEONORA BRAHAM.
Savoy Theatre,
London, England.

MRS SCOTT-SIDDONS.
Address care of Mr Lamborn Cock, 9 Conduit street, W. London, England.

MISS RACHEL HOLCOMBE.
Soprano.
Address MIRROR.

MISS ADELE FENTON.
Juveniles Late of principal English Theatres.
Address N. Y. MIRROR.

MISS MAE CLARKE.
Leading Lady with Rhea.
Season 1884 1885.

MR. AND MRS W. E SHERIDAN.
Address for the Summer will be
Schroon Lake, N. Y.

MR. ALFRED B. COLBY.
Address MIRROR.

MR. HARRY FARMER.
Musical Director.
Address this office.

MR. JAMES ARNOLD-MORRIS.
Address MIRROR Office.

MR. FLOYD COOK.
Youths and Minor Roles.
Address 12 Union Square.

MR. FELIX MORRIS.
Address Florence Wood,
226 East 27th street.

MR. W. A. EDWARDS.
Address care NEW YORK MIRROR.

MR. JARVIS STONE,
Juvenile.
Address MIRROR.

MISS BESSIE BYRNE
Late Starring Tour.
Address 132 East 28th St.

MISS MARIE VANONI
Europe for the Summer.
Address care of J. Frame, 216 E. 70th Street, N. Y.

MESSRS. HYDE AND BEHMAN,
Proprietors and Managers,
Hyde and Behman's Theatre, Brooklyn, N. Y.

MR. WILLIAM GILL.
Dramatic Author.
Address MIRROR.

MR. J. M. LARKIN.
First and Character Old Men.
Address MIRROR.

MR. HENRY H. HALFORD.
Heavies.
Address MIRROR.

MR. G. D. CHAPLIN.
Stage manager Janauschek, season 1884-85.
Address 245 West 11th street, New York City.

MR. WILLIS THOMPSON.
Address MIRROR.

MR. WALTER G. BRADLEY,
Utility.
Address care NEW YORK MIRROR.

MR. JOSEPH JACKSON.
Characters and Heavies.
Address this office.

MR. LEWIS MITCHELL.
Third season with Brooks and Dickson.

At the Theatres.

Kate Claxton in The Two Orphans is a decidedly worn attraction, but this is the chestnut season in theatricals and the Thalia stage offers a fair receptacle for fruit of this description. The audience on Monday evening was limited in dimensions and the moisture caused by the heated temperature outrivalled that inspired by the once pathetic experiences of the blind girl Louise. It is needless to dwell either upon Miss Claxton's performance of this role or Mr. Stevenson's acting as the superlatively chivalric Chevalier. Suffice it to say that both gave satisfaction to those present. The rest of the cast was adequate to the requirements of the piece.

* * *

The revival of Around the World at Niblo's Garden by the Kiralfy Brothers is sufficiently successful to warrant its continuance. Some new ballet features have been introduced. The cast is an excellent one and the houses have been better than is expected when the weather is as uncomfortable as it has been the past few nights.

* * *

East Lynne is still being played by Miss Gray at the Grand Opera House, and the remarkable tenacity with which the public cling to this favorite old drama is aptly illustrated by the attendance. A professional matinee was given yesterday.

* * *

In Chancery is drawing large houses to the Madison Square Theatre and the spectators manifest unqualified enjoyment over a piece which does not offer many strong points of attraction to the critical mind. The performance has improved vastly since the first night. Mr. Raymond has elaborated his impersonation of Joliffe so that it is now as distinct a creation as Colonel Sellers, while having none of the eccentricities that surrounded that character. The other members of the cast have become easy in their respective parts and the representation is perceptibly advanced in point and quickness.

* * *

On Thursday of next week the 300th representation of Adonis will be celebrated at the Bijou. Souvenirs of an appropriate character will be given on this occasion. Sunday evening is the date fixed for the testimonial to Business Manager Donnelly, who has popularized himself with Bijou patrons by his unvarying courtesy and earned the confidence of Messrs. Miles and Barton by his faithful charge of their somewhat complicated interests.

* * *

Dan'l Sully's Capital Prize is meeting with popularity at Tony Pastor's. The piece is productive of unlimited hilarity and the theatre is claimed to be one of the coolest in town.

The Musical Mirror.

Maritana was announced at the Fifth Avenue for Monday night. Owing to Miss Norman's illness The Chimes of Normandy was substituted.—Polly will end its successful career at the Casino on Saturday. On the evening of that day Billee Taylor will be given, the revival to last one week. June 29 is set down for the production of Nanon.—The Black Hussar is drawing large houses to Wallack's and its run will be continued indefinitely.—The entertainment at Koster and Bial's finds favor with a large number of patrons. This resort is comfortable on the warmest nights.

Chat with the Thalia Manager.

"I'd have left for England a week ago," said Manager Amberg to a MIRROR reporter, last night, as the curtain was just rising on the second act of The Two Orphans at the Thalia, "but several matters arose that compelled me to postpone my departure. In the first place, I have to be at the opening of my new hotel at Coney Island, and I wanted to be present at Mr. Kramer's silver wedding and the wedding of his daughter, both of which took place last Thursday night. Then there were several other matters to attend to. I've at last made up my mind to go some time next week. During my absence the theatre will be under the charge of Mr. Koenig. I hope to be back again by the middle of August."

"What do you propose to do in Europe?"

"Oh, I shall go at once to England, where I shall try to enter at once into negotiations with D'Oyly Carte to produce The Mikado in German. I shall have my eye on the operas that are being presented in Berlin, Vienna and Paris, through which cities I shall pass on my way to Carlsbad, where I always go for my health. If I see anything that seems at all 'catchy' I will secure it. My company is almost entirely made up, and next season I will have with me my old comedian, Mr. Adolfi, who will be welcomed heartily by this theatre's *clientele*, with whom he has always been a great favorite, and Mr. Lubin, who was with the Mahn Opera company.

"Besides these arrangements I have leased the Star Theatre for the three weeks following Mary Anderson's engagement, and Mme. Geistinger may appear there. At present the lady is at her castle in Austria, and it is among the probabilities that I shall have some news to tell when I return. Next season, too, I shall have an opera company on the road entirely distinct from the organization that will play in the theatre. The repertoire will include the great successes of this season. Time has already been booked up to next May."

The Ethics of Comedy.

The question of "Comedy and Morals" recently raised in this review by Robert Lowe, and subsequently argued by him and Beerbohm Tree, appears to have drifted out of discussion without having been definitely concluded on either side. Mr. Lowe's latter paper was so palpably one-sided, and so distantly removed from the main question, that, far from converting us to the theory which he has founded upon one of the least thoughtful and least charming essays of Lamb, it has left the subject more open to debate than before; and it is somewhat surprising that Mr. Tree has not taken advantage of his opponent's weak argument and used it as a weapon against him. That Mr. Tree has not done this, and seems to have dropped the subject, may, perhaps, pardon the presumption of a third party in entering into the debate.

It is not my intention to directly usurp Mr. Tree's standpoint, and argue in his defence against Mr. Lowe, far less to arbitrate between the all-pompous "apostle of the Philistines," and the bearer of the sweetest and best beloved name in the records of criticism, call him either Elia or Charles Lamb. I rather propose to dispute with Mr. Lowe impartially, and to view the relations of comedy to morals as it is written in the rolls of comedy past and present. It is necessary, however, before entering into separate discussion to say one word in depreciation of Mr. Tree's article, and to make a slight, a very slight, concession to Mr. Lowe. Mr. Tree was especially unfortunate in opposing Shakespeare to Lamb, if only for the reason that Lamb above all men has given Shakespeare in such measure as it is possible for man to give to God, his due; and further, because Shakespeare cannot in any way be connected with Elia's essay on "The Artificial Comedy of the Last Century;" he can neither prove nor disprove the facts or the theories of that essay. The concession that one must make to Mr. Lowe rests in the acknowledgment that it would be idle and futile to dispute that there are *no* regions of pure comedy where no cold moral reigns. Undoubtedly there are such regions of comedy, and there are also regions of tragedy where no cold moral reigns. But in such cases the absence of moral is in the work itself, not in the reader's or spectator's temporary suspension of moral feeling; it is not, as Mr. Lowe argues, that we suspend our moral sense in reading or witnessing such a piece of comedy or tragedy, but that the work itself, of whichever class it may be, is either too trivial or too unreal to call forth our moral judgment. Lamb is quite right in the main—artificial comedy does not appeal to our senses of right and wrong; but neither does artificial tragedy; it is only what is real and life-like that can appeal to those moral perceptions whereby we judge of life.

Where Mr. Lowe is so altogether astray, is in believing, and in supposing that Lamb believed, that all comedy is artificial, or at least as artificial as that of Congreve and Farquhar. This is not so. True comedy, the comedy of life, is always real, and affects us in precisely the same manner on the stage as it would in real life, and the comedy which does this is just as moral as tragedy. In the train of Lamb Mr. Lowe calls up two other formidable witnesses to sustain the truth of his theory of the moral irresponsibility of comedy—Aristotle and his German satellite, Schlegel. Aristotle describes the laughable as "An imperfection, an impropriety which is not productive of any essential injury;" and Schlegel exclaims "Excellent! for from the moment that we entertain a true sympathy with the characters, the comic tone is at end." Aristotle and Schlegel have both given such admirable definitions of tragedy and its functions, that they will assuredly lose little if their definement of comedy, as interpreted by Mr. Lowe, suffers some perdition at the hands of Shakespeare and Molière. Is the laughable in Shakespeare an imperfection or an impropriety? Is it not possible to laugh at Malvolio or Christopher Sly, or even Adriana of Ephesus, and still entertain a sympathy for these characters? Is L'Avare, or Le Misantrope, or George Dandin, or the inimitable and incomparable Tartuffe an imperfection or an impropriety which does not appeal to the moral sense? To put the question more widely, could the name of Molière stand pre-eminent in the roll of a great national literature if his work were without the bounds of morals? The immense superiority of Molière, like that of Shakespeare, lies in the fact that he is essentially a moralist, a critic of life—to quote a couplet from Tartuffe—

"Un plus noble dessein sa grande ame poursuit,
Sur les choses d'autrui jette une droite vue,"

He is saturated with moral ideas: there is no artificiality about his work no attempt to escape from conscience, as in Congreve. Mr. Swinburne has very aptly described Congreve as "a limb of Molière," the Englishman has very much of the brilliance which is the bone-work of the French master, but he has scarcely any of the tissue, of the flesh and blood, and none of the soul which make Molière as great a moralist as he is a humorist. It is because Molière appeals so directly to our sense of right and wrong, because he discriminates so finely between virtue and vice, and chiefly because he is so deeply in earnest, that we always enjoy him, always find him fresh and appetizing. He does not cloy the appetite he feeds as Congreve does. The brilliance of Congreve is scarcely inferior to that of Molière, but it nearly always leaves a bitter aftertaste. He fills our mouth with golden apples which turn to dust and ashes in the chewing; he charms our eyes and ears, indulges our senses, but he never touches the heart; we laugh at his dash and daring, his gallantry and effrontery, but it is with the laughter that hardens rather than eases; his mirth withers on the tongue, and his kiss is "the kiss that stings;" in a word, he never awakens our moral consciousness. Thackeray's estimate of Congreve is far nearer the truth than Lamb's: "Reading in his plays now is like shutting your ears and looking at people dancing; they are full of wit; such manners as he observes, he observes with great humor; but ah! it's a weary feast, that banquet of wit where no love is. It palls very soon; sad indigestions follow it, and lonely blank headaches in the morning."

How different from this dead, heart-hardening, unmoral humor is the humor which carries sympathy with it—"the wit that makes us laugh and leaves us good and happy," such as the wit of She Stoops to Conquer. There we have the true comedy of life, which we can laugh at and sympathize with at the same time.

This play is Mr. Lowe's great example of the truth of his theory that in pure comedy there is no morality; that there must be a suspension of the moral sense in listening to comedy. If it were not so, he argues, all the characters in this play would be unfit for comedy. "In real life with what disgust and loathing should we regard them? On the stage what play gives us keener interest, what characters do we like better?" It may seem rather ungracious to say it, but really such an argument as this leads one to imagine that Mr. Lowe has been led as far away by Bowdler on the one hand, as he has by Lamb on the other. Should we in real life, unbiased by Bowdler, regard the characters of She Stoops to Conquer with loathing and disgust? They are all good, kind, homely, simple people; they do no one any harm, and have no evil intentions. They tell lies, but not wilfully, or maliciously, or for any main end, but merely for the fun of the thing—and the bigger the lie the greater the fun. Now, if we met these good, kind, homely, simple folk in real life, deceiving each other merely for fun, should we not sympathize with them, and be just as much amused at their mistakes as we are when we see them on the stage? If the action of She Stoops to Conquer could possibly have taken place in our circle of friends, it would surely have interested and amused us more than any stage representation of the play we have seen. To jump from Goldsmith to modern farcical comedy, and take the other instance mentioned by Mr. Lowe, The Private Secretary. If the Rev. Robert Spalding were to meet us in the street, and begin with his peculiar "Doo yoo know?" and go on in that strain to tell us how he was swindled, we should laugh quite as much as when we see Mr. Penley at the Globe Theatre; and surely Mr. Lowe must see that it is not at the swindle or at the Rev. Robert Spalding that we laugh: it is at his brainless simplicity, and the clerical innocence which never imagines it has been swindled. Numberless comedies might be brought to prove this fact, that true comedy, the comedy of life, affects us just the same wherever we see it; and therefore we do not suspend our moral sense when we see it in a theatre. Finally, Mr. Lowe submits for our meditation the following quotation from Schlegel: "As comedy must place the spectator in a point of view altogether different from that of moral dignity, with what right can we demand moral instruction from comedy, with what ground can we even expect such instruction?" It has here been the endeavor to show that comedy does not place the spectator in a point of view at variance with moral dignity; and the latter part of Shlegel's sentence may perhaps best be answered by the following extract from Percy Fitzgerald's "Principles of Comedy and Dramatic Effect:" "We should not be inclined to lay much stress on that view of it (comedy), so often insisted on by so many critical writers, which looks on it as a sort of censor for the time, the *castigator morum*, which is a mere utilitarian view. But the process of lashing the follies and eccentricities of the time by holding up the mirror to human character, and its efforts of outward manifestation at the same time is a precious homage to the value of the stage as a part of public education; and with a correct taste and really good dramatic writers, it can be the most effectual reformer and corrector of morals and vulgarities."

This is what comedy has been in the past, in Molière and in Sheridan, and what it will be again when we get writers capable of understanding and exercising its highest, as well as its most fundamental, principles. — *London Dramatic Review.*

An Unpleasant Summer Trip.

Twice Wooed; or, The Wall Street Guardian, is the title of a play that was tried on the St. Albans (Vt.) dog a fortnight ago. It emanated from the pen of a Mr. Al. Trumbull, and the sponsors at its production were Cyril Searle and a Mr. Coyne. The latter, a very small man, bolstered up the confidence of the company with the statement that he was secretary to the Hon. Levi P. Morton, and that no company had ever started out with such financial backing. The dramatic agent who engaged the company said to the members as they signed their contracts that they had a sure thing. One member, a lady, demurred a little, when the agent pointed his thumb over his shoulder and in the direction of a door and said: "Why, the thing's backed in there!" "In there" was a newspaper office. "Besides" said the agent, "there's a deposit in bank to cover salaries." No further assurance was demanded. They were at once put in the same happy frame of mind as the Edgar Syndicate victims on the eve of their departure for Chicago a few years ago. It was noticed, however, that the managers insisted on a hasty departure from the city.

Mrs. Mary E. Hill called at THE MIRROR office and told the story of the collapse. Although very much mortified at the position in which she had been placed, she could not refrain from punctuating with laughter the tale of her first experience with a thoroughly stranded company.

"At no time on the trip did Mr. Searle appear to be himself," said Mrs. Hill. "On account of our hasty departure, we rehearsed on Friday in St. Albans. We gave two performances on the following day. The play was poor and the business the same. We then went to Montreal to play a week at the Academy of Music. The business was simply frightful—largest house $37. Eleanor Carey, the star, was a very poor attraction. At the matinee on Saturday the half-dozen persons in the house were dismissed. We found Searle on the floor of the stage thoroughly exhausted. Requests for money were met with the reply that his wicked partner, Coyne, had fled to New York with all the receipts.

"The poor, dazed manager finally made a proposition that we take another house and play the following week at cheap prices. Miss Carey was shocked at this, as she said it would injure her professional reputation. She finally consented. But in the evening we found that she had quietly left the city by the five o'clock train, taking along a Miss Murdock, another member of the company. Mr. Searle's cup of bitterness was now overflowing and he was almost frantic. My needs had become pressing, and, for the first time since we started out, I asked him for some money. He turned upon me angrily and said 'Get out!' I indignantly asked him what he meant, when he became more angry than ever and shouted: 'Get out—get out the best way you can!' He used the same remark to Sedley Brown, with the addition that he take up his satchel and quietly leave the hotel. Mr. Brown was not that kind of a man. We telegraphed for money and got away on Monday afternoon. The landlord of the hotel treated us very kindly. Mr. Searle was left behind in Montreal, a very disconsolate man."

Professional Doings.

—Charles J. Bell sails for England Saturday on the *Gallia*.

—Louis Aldrich is spending the Summer at his home in Boston.

—John Gourlay and wife and Robert Gourlay sail for Europe Saturday.

—George Osborne and L. R. Stockwell recently had a successful benefit in San Francisco.

—The Philadelphia Grand Jury has quashed the bill charging W. J. Gilmore with posting up loud printing.

—The Dora Wiley Opera company is playing at cheap prices at the Griswold Opera House, Troy, this week.

—John J. Ruddy, who has been confined to his bed for some days, has recovered sufficiently to be about.

—Alex. C. Comstock, the manager of Haverly's Strategists company, returned yesterday from a season of over forty weeks.

—We, Us & Co. has made a hit in San Francisco. W. H. Thompson successfully assumed the part created by Ezra Kendall.

—It is announced that Little Mac and Annie Deland are to be wedded next month. They are with Barry and Fay in San Francisco.

—Funny Valentines, a musical farce by J. H. Farrell, author of A Friendly Tip, will be seen at Tony Pastor's Theatre on July 13.

—Lizzie Vigoreux, an amateur, made her debut at the Grand Opera House, San Francisco, on June 12, and did not make a success.

—An extra supply of "Yellow Label" has been kept on ice in the Union Square Hotel cafe the past few days. Frank Sanger knows what it's there for.

—George Floyd is in the city on business connected with the Sanger-Goodwin Skating-Rink company. He will be the acting manager of that organization next season.

—S. S. Block does not go with Roland Reed next season. He has been with him two seasons, and now aspires to more ambitious roles. Mr. Block at one time held the chair of oratory at Dartmouth College.

—W. H. Lytell and his company suddenly skipped from Montreal to Halifax and opened in the latter city on Monday night. Lytell is alleged to have treated his creditors in Montreal rather scurvily.

—Charles Fisher has been re-engaged as stage manager and comedian by Carrie Swain for next season. He went to Syracuse on Monday to join the Glassford Comedy company, with which he will play for a short season.

—The Kiralfy Brothers, through their counsel, notify managers that they are the only persons authorized to contract for the production of The Black Crook, Sieba, Around the World, Puck, Black Venus, Michael Strogoff, Enchantment and Excelsior.

—Next Monday night, at Gault, Ont., Only a Farmer's Daughter will open the regular season. The season will continue sixty weeks without a break. San Francisco will be reached in October. At Gault Blanche Curtiss, the Vassar girl, will make her debut in the role of the Adventuress.

—Harry Greenwall has booked within the last few days the following companies for his Texas and Arkansas circuit: Sanger's Skating-Rink, Lotta, W. J. Scanlan, Harrison and Gourlay, The Planter's Wife and Sol Smith Russell. The reports he receives daily from the South about the crops are very encouraging.

—One of the Mexican Typical Orchestra is a nephew of President Gonzales of Mexico. Revs. Robert Collyer, Henry Ward Beecher, T. DeWitt Talmage and Dr. Houghton will be present at the reception at the Star Theatre on Friday night. These musicians are under Government patronage, and visit this country on leave of absence.

—Harry C Egerton, manager of Lester and Allen's Big Minstrels, has engaged John L. Sullivan to do the statuary business with that troupe. He has been quite successful in a few preliminary appearances. This troupe will be one of the most complete on the road. Mr. Egerton was formerly manager for Evans, Bryant and Hoey.

—On August 17, the new Chicago Opera House, which has been in course of construction during the past fifteen months, will be opened. The seating capacity of the house is officially stated to be 2,300. The chairs are twenty-one inches, the aisles are five feet wide, the space between the seats from back to back is thirty-four inches, and the shape of the galleries is the horse-shoe. There will be fourteen boxes. The theatre will be decorated in what is known as the "modern French" style, by Almeni and McArthur. The depth of the stage is fifty feet, the curtain opening thirty-six and the height sixty-eight feet. Among the attractions booked to appear at the theatre during the year are Clara Morris, Lawrence Barrett, T. W. Keene, Judic, Harrison and Gourlay, Robson and Crane, Rice's company, McCaull's and several others. The first production of Maurice Barrymore's new play, The Don, and Edwin Thorne's Hearts and Handcuffs, will also occur at this theatre. Richard Maddern will be the director of the orchestra. The scenery is being painted by Messrs. Noxon, Albert and Toomey. The theatre, it is claimed, is fire-proof.

Letters to the Editor.

A STATEMENT CONTRADICTED.

MONTPELIER, VT., June 9, 1885.

Editor New York Mirror:

DEAR SIR:—In your issue of June 6 I notice an error, which reads as follows: "A new Opera House is to be erected at Montpelier, Vt. It will probably open in September. K. B. Walker, of the Burlington Opera House, will manage it." Neither Mr. Walker nor any other person is authorized to make this announcement. Please correct it, as the undersigned is proprietor, and will manage the house until further notice.

Yours truly, ASA BLANCHARD.

THANKS TO THE FUND.

NEW YORK, June 15, 1885.

Editor New York Mirror:

DEAR SIR:—Allow me to express through your paper my thanks for the prompt action of the Actors' Fund in the case of little Jack Oakley, who fell and broke his leg. Four hours after I applied to the Fund in his behalf he had a physician and money enough to procure him the luxuries needed, and the promise of continued assistance till he was better. I am sure there is no record of any organization rendering such speedy assistance to its dependents.

Thanking you for your kindness in this matter,

I am respectfully,

E. L. FERNANDEZ

THE CASE OF MR. SPACKMAN.

DORCHESTER, June 15, 1885.

Editor New York Mirror:

DEAR SIR.—Mr. J. R. Speckman has been ill for a long time. He is now very seriously so. He has a wife and four children and is without money. He has applied to the Actors' Fund for aid and has been informed by them that his residence in Canada places him beyond their jurisdiction. If, therefore, any of his personal friends desire to assist him, I need not say to them how gratefully such favors would be received. His address is 481 Holborn street, London, Ontario.

Yours truly J. A. HERNE.

A HAZEL KIRKE YARN.

OLNEY, Ill., May 12, 1885.

Editor New York Mirror:

DEAR SIR:—I was eye-witness to something so ludicous that I deem it too good to be lost. A company playing Hazel Kirke had lost one of its members, and in changing the cast there was no one to play Squire Rodney. The manager, who, by the way, had never been an actor, came to the rescue, insisting that he could play Rodney. You can recall the scene where Hazel tells Carringford to leave her, and Squire Rodney comes to the rescue. The lines are as follows: After placing Hazel's hand in Carringford's he says, "Take her, sir; take her, and for the sake of her happiness, may God bless you both." The manager (whom I will not name), after joining their hands, raised his eyes and one hand to Heaven and said, "Take her, sir, take her, and may God have mercy on your souls." Clearly a sentence of death, and when the audience, after a painful pause, realized what was said, the house came down with storms of applause. Respectfully yours,

CARL JUDSON.

MR. MILLER'S REBUTTAL.

WASHINGTON, D. C., June 16, 1885.

Editor New York Mirror:

DEAR SIR:—I see Mr. Rankin writes you that he will never again write or speak of '49 under any circumstances. Why, what is the matter now? We all remember the time when he claimed to be the author of this play and went up and down the town getting a column and a half of free advertising every few days. Has the subject lost its charm? Alas! this is a world of change.

Mr. Rankin rates me for having said the great and good manager of Australia was to be in London at a certain date. Well, I have Mr. Rankin's word for that. And as he voluntarily offered to take the play '49 to London and deliver it, I let him have it. And that is the way he got it. And that is the reason it never reached Mr. Williamson. But what on earth that has to do with Mr. Rankin's claim of authorship or ownership of '49 I am sure no one can make out.

Mr. Rankin's account of the way in which The Danites and '49 were written is pathetic; but not new. In fact he told all this to the Supreme Court under oath. And he had as many of his company as were afraid of him swear to it also. But the one little trouble about it was the Supreme Court did not seem to believe a word of it. And I tell you if you can't get men to believe you under oath you are dreaming a fond and foolish dream if you imagine they will believe you in the newspapers.

But the strangest part of all this strange letter is the confession that he does not now claim to be the author of '49, only to have put it together. We will get at the letter yet, I think.

And now that he seems sorry and only lacks the manhood to admit it, and how desperately he tried to ruin me, I am going to reach him the hand of help; just as I did after Mr. Palmer drove him out of good company for appropriating the Two Orphans while working for him at the Union Square Theatre. And I now make him this public offer: If he will promptly pay one-half of the $3,750 judgment against him in this case to the Actors' Fund and one-half the costs I have had in persuading him to at last admit that he is not the author of '49, I will cancel the whole money judgment. This I think magnanimous; for as the case is past appeal and as he is an alien and cannot pass through bankruptcy, I do not see how this judgment of about $4,000 can be settled without a round sum of money. But here is a chance to settle it all by doing some solid good; and yet not putting a dollar in my pocket. I do not need or desire the money. I only went to law in the interests of authors generally; and to try to persuade the public that he did not write '49. Having done all that I set out to do, I am satisfied. If this sum—less than $2,000—is promptly placed in the Actors' Fund and the small sum of half costs handed to either of my able and most honorable lawyers, Simon Sterne or A. Hershfield. Mr. Rankin expresses a fear that my friends may blackguard him as long as he lives about his once stoutly-contested claim of authorship of '49. May God bless us! he must have either a very small opinion of my friends or a colossal opinion of himself to think that they will ever give him a second thought if he only tries to do right.

But Mr. Rankin is not quite right, or reasonable, when he says that he believes the Supreme Court was right and honest, and yet says he will still play '49. That is to say, although the Supreme Court has decided that this is not Mr. Rankin's property, yet he will still, out in some far place, appropriate it. Why, any other actor could do that. Only I doubt if you could find in the profession any other actor who would do it. Ah, no! he will not play '49 very much. You see managers have something to say about this. And there is not only a money risk, but a moral risk. And no manager of integrity, or sense, is willing to make enemies of my friends. And now these "friends" of mine whom Mr. Rankin seems so much to fear are not so formidable, after all. They have done nothing, so far as I know, since the suit was decided, except write me a few letters of congratulation. And I may as well say right here that I got about as many congratulations from actors as from members of the press. No, I repeat, Mr. Rankin need not fear. Yet "the guilty fleeth when no man pursueth."

But I will say this, however, that it is simply impossible to steal a play from a newspaper man and make it pay, for newspaper men have a strangely just way of quietly digging graves. And Mr. Rankin can date his first step-down from affluence to ruin from the day he laid violent hands on the property of a scribe. No, indeed, my son; if you must steal do not steal from one of those poor but inconveniently honest men of the press. Yea, you had better steal the traditional red-hot stove, for these honest fellows of the press have a fashion of getting on to them. And manager or actor "will better have a bold epitaph when dead, etc., etc."

I hope Mr. Rankin will accept the very easy terms I offer him and thus, before he dies, do one good act. It will make him friends among the actors; and he may need them. At least I guess he does from this last sentence sent me on the margin of his letter by an actor in New York. It reads thus: "When a man is beaten at his own game the rule among gentlemen is to forget, and not whine. Fraternally yours,

JOAQUIN MILLER.

The Giddy Gusher.

I cannot quite understand that attribute of the theatrical profession which enables a member of it, in full health and strength, with a decent pair of trousers to his back, to pose as a beneficiare; get together some of his fellow-actors, offer them a glass of wine and a sandwich for an evening's performance, and take a benefit. I'd just as soon think of going down on Union Square and holding out a saucer for nickels. It's not in keeping with the spirit of '76 nor the character of the American people, this appealing to the public to come and see a fake of a show in order to pay one's board-bill during the Summer.

* * *

The "bespeak" business is purely English, you know. In England actors are more or less considered as vagabonds. Old Ma Burdett Coutts gave the profession the last serious lift it got. She picked up Irving and poured out money like water to make him a social as well as artistic success. He in turn has elevated his clan in a hundred ways. The benefit business has fallen off in London in consequence. The impulse to do something for the favorite actor takes the shape of a big feed, where, on full stomachs, the affectionate public can express their regard. That's all very well; they get something for their money. But this getting up a tawdry, poor show, and asking people to come and give their money to see it, for the purpose of putting money into a healthy person's purse, is simply a beggar's task, and the pauper's act is in operation at present; and though Jake Hess isn't on the Board, there be Charity Commissioners and a lovely workhouse for the impecunious on Blackwell's breezy Isle.

* * *

The public responds nobly to the call of the Actors' Fund, and the Actor's Fund, when it appeals to the public to come to the entertainments they get up to reinforce their treasury, offer royal inducements; the public gets its money's worth in seeing a half-dozen stars at one pop, and the money thus wrested from the people goes to minister to the needs of the suffering and the worthy. Of that we may be sure; but why on earth we should be gathering to see slop-shop shows on hot nights that Gus Levick may get a white flannel suit and knock about the piazzas of Saratoga, or that Eben Plympton should get a lot of white neckties and paralyze the girls at Long Branch, or that Effie Germon should raise a much needed beaded Jersey, I cannot see. All these people have their health and strength; all of them have been in lucrative positions for years, and should have saved up ten or fifteen dollars for ice-cream this Summer. They have given the worst entertainments of the season; they have not benefited much by the occasions, and they do a permanent injury to worthy objects. The papers have reported the disappointments these benefit performances have been thus far, and a deal of evil has been done.

* * *

If Louise Eldridge should try another backfall down a pair of stairs and break her dear old legs; if Ben Maginley tumbles off his chair in the Union Square Hotel and cracks his bald pate on the marble floor, and I get up a benefit (as I should), and try to sell tickets, assuring folks, on the credit of the Gusher, that John Stetson would do the balcony scene and, by the aid of a step-ladder, play both Romeo and Juliet; that we would present one act of Uncle Tom, with Abe Hummel as Eva and Howe as Aunt Ophelia—even those attractions will be no good. The past experience would keep people out of the house, and Louise and Benjamin would have to be plastered together by the Fund. And all because those able-bodied folks, Eben, Gustavus and Effie, have advertised attractions that never appeared and given the worst old shows on record as substitutes.

Who on earth wanted to see an act of Tom Sawyer, the flattest failure of the Spring? Who wanted to see Eben Plympton play Brutus for the first time? If it had been stated that it was for the last, there might have been some small comfort in it. There are a hundred families in the country who would cheerfully give Eben and Gustavus their board this Summer in return for their society, and both young gentlemen possess Spanish trunks and togas enough to be presentable and comfortable till the Fall season opens.

* * *

Mrs. Zelda Seguin takes a benefit this week. That's quite another thing; she has been a hard working, not always well paid, member of the profession for many years; and she is in wretched health, if looks go for anything. Her hands are almost transparent; her big, intelligent eyes burn in her hollow cheeks, and she looks wholly inadequate to the fatigue of dressing and singing these hot nights. I took a great fancy to her straightforward, honest acting and admirable singing of Germaine when The Chimes of Normandy was first produced at the Fifth Avenue. It is a positive pain, with the recollections of her untired voice and cheery face, to see her now. Everything seems changed. Even the mass of beautiful dark hair she wore flowing down her back has been superseded by an unbecoming lot of auburn wig. By all means, let Mrs. Seguin have a rousing benefit, go off to the mountains, and renew the strength that has given us so much pleasure during years of hard work. She deserves it.

* * *

I read a year or so ago that this charming lady was about to marry, and marry well, and leave the stage for well-earned happiness in private life. Here she is before the public singing when she is evidently very ill. And the wealthy gentleman is conducting the enterprise with which she is connected. Next to being a bank cashier or a plumber, I think marrying a professional woman is the nicest thing for a man who likes elegant leisure, and when I meet a professional woman looking particularly well, I always ask her how long it is since she lost (or left) her husband. If it's the first, she knows pretty near where he is; and if it's the last, she knows where *she* is, and that's something a wife hardly ever knows during a husband's lifetime.

* * *

One very hot day last week I saw a delightful sight. I was driving along a cool and shady road that lies out in the vicinity of Jerome Park, and there came along a procession of five open coaches, and in every one of them there were four, and in some of them five and six, dear old women. Some of them might have been a hundred, and a few were nearer two—toothless, hairless, shaky old girls. Armed with palm-leaf fans, they were paralytically shaking their blessed old heads and taking in the beauty of a glorious June day. Of course I had to know all about it, and I learned it was the filling of an old ladies' home taken out for an airing by a kind-hearted gentleman; and while I drove along and chatted with the old babies, John McCaull rattled by, and the instant he took in the situation he was as much pleased as I.

"Follow right along, men," he said to each coachman, and ten minutes later he had the whole party drawn up at the Kingsbridge Hotel, each one grappling a milk-punch of gigantic proportions. We struck only one old lady who thought she'd take her milk straight, and she found it so discouraging that she let me take it back and "fix it." And I wish I knew the name of the gentleman who sent those poor people out for a day's pleasure; I'd like to thank him for the personal favor he did me.

* * *

Now, there are a lot of rich men who own big trucks, and these hot days they suspend business at three o'clock. It would be very easy to set in a few benches in these big wagons and give poor mothers with sick babies a free ride into the country. The Gusher will give them a free lunch if she is notified when to expect her guests. It seems to me there are a hundred cheap and easy ways for one with means to make his fellow-creatures happy, and if it's only as my unknown friend who sent the old ladies out riding, or as my well-known friend, McCaull, did, when he met them—fill 'em with educated milk.

* * *

Speaking of old people, I wish to say to one who wrote me lately concerning some unpleasant conditions in an institution, that I got her (or his) letter signed "A Well Wisher." I read a few lines in THE MIRROR office, asking me to "receive an anonymous communication," and went promptly out and lost it. If it was anything of importance that my troubled Well-Wisher wished me to do, will he or she please write again, and I will stick to their communication till I know what it is about, anyway.

* * *

The humiliating acknowledgment of poverty and inability that a hearty actor makes when he puts himself up for a benefit is not the only un-American trait betrayed by the Yankee of to-day. Young America is only too ready to part with (in many cases) the only evidence of his respectability—the old home of his fathers and the treasured traps of his mothers. (We never use that expression, but the other is an insult to the old lady.)

Within a month I have known of the dismantling of five dear and ancient homes; the scattering of Grandma's prized bits of furniture—the old mahogany rocker and the spider-leg-work table that helped her many a day to labor for her graceless grandson; the old brass-bound secretary, where grandpa sat and figured up the expenses of his ungrateful descendant's collegiate career and cheerfully drew cheques for their liquidation; the old china and the old pictures and the old piano at which his mother sat when her little legs couldn't reach the pedals. There seems to be no loving associations in some human hearts. The grandson to whom I refer is a wealthy man. He could have retained a couple of old family servants, and at small expense kept the old homestead in good repair, an heirloom of unbuyable honor to the brood of youngsters he is peopling the town of Boston with.

Then here, last month, one of the loveliest spots left by the Lord out-doors, belonging to the family of Loring Andrews, who lived on Fordham Heights, was sold to a corporation for a hospital at half its value. And the sons and daughters, with no spirit of family pride or tender remembrance stirring in their breasts, hand over the belongings of their parents to an auctioneer.

I stood in the ancient rooms that indifference and inattention had suffered to drop into decay, and thought: "Well, my blessed Yankee friends, in that respect old England lays you out. That old stone pile would be the pride of a Briton; those massive bits of mahogany furniture that cannot be replaced in these days of machine-made truck would be polished and cared for like living things."

Huge oaken chairs, massive sideboards, wardrobes that could be used as bed-chambers if occasion required; ancient bookcases, antique secretaries, carved rosewood bedsteads, beautiful old-time furniture, as solid and lasting as the stone house, and the paternal love that gathered within the homestead so much that was comfortable, valuable and admirable. Poverty did not oblige the sale, and if it had the sale would not have given poverty a hand's help; for that auction was a sacrifice to give Mrs. Toodles fits of delight.

The Andrews family had a crank for wardrobes, just as I know a family with a crank for clocks. They put two tremendous wardrobes in a room. There were twenty wardrobes in that house, and a dozen of them never cost less than $500 a piece—carved, solid mahogany affairs, twelve feet long and as many high, with six-foot plate-glass doors, with camphorwood drawers and satin linings. They went for twenty and twenty-five dollars, as there were few buyers, and those present had no vast rooms in their modern houses to entertain such imposing structures. Be sure the Gusher was solid on the wardrobe question. She'd have hired a lot and lived in the wardrobe if she hadn't been fortunate enough to have had a place for it.

* * *

I earnestly hope the Andrews family may have to sit and hold their winter clothes and wish for one of those wardrobes some day, as a just punishment for recklessly disposing of the landmarks of a father's loving kindness and a mother's tender care.

Old Mr. Morris and other old neighbors of the late Mr. Andrews prowled about and talked about this dinner that had laid on the massive dining-table, and that bride who had stood under the fifty-branch brass chandelier of the parlor, and when a $500 wardrobe was knocked down for $20 spoke with certainty of old Mr. Andrews as making a distinct somersault in his peaceful grave.

I suppose in about ten years more I shall be buying the Morris wardrobes to keep the Andrews one company, for by that time I will have developed a crank for 'em. I'd rather that than have the clock craze. I spent a night not long ago with the timepiece lunatic. In a three-story house they have thirty-two clocks. I laid awake and counted 'em strike, and as no two held the same opinion as to the division of time, and as some of them were as slow and methodical as molasses in February, and others as fast as Captain Fraser in June, I had a nice thing of it. I counted up to 132 about half-past twelve, and then gave the business up as a waste of time.

The clock auction takes place next month. If you want a big bull-clock (it's spelled "Buhl" on the catalogue) for your drawing-room mantel; if you want a little nervous clock with trip-hammer stroke; if you want the last kink in ormulo and bronze; if you want the old seed-clock of the world in a slim mahogany overcoat — just communicate with your

GIDDY GUSHER.

Raymond's Good Luck.

"Although the members of the profession generally know that Mr. Raymond's season has been an unusually prosperous one," said A. H. Canby, business manager for John T. Raymond, "it would be a great surprise to them if they were told precisely what his profits were. We have made money in sections of the country in which other excellent combinations have dropped it night after night. It seemed as if our Mascotte never deserted us. But the most remarkable instance of this good fortune was in the South. The reports from Texas and the neighboring States were very discouraging. The companies coming North all declared that the Southern business was the worst ever known there, and accordingly dates were being cancelled as rapidly as possible by companies booked in the South. We had quite a good deal of time to be filled there, and believing in the constancy of our good fortune we kept on. The result was that we found the Southern States, and particularly Texas, almost deserted by combinations, and our coming was most opportune. Only once did our luck seem to waver, and that was on the Michigan circuit, where the severe and hard Winter had made the times exceedingly hard."

"And how long will Mr. Raymond remain at the Madison Square Theatre?" he was asked.

"His engagement there is indefinite. He has four or five promising comedies which he wants to produce, but the large audiences that In Chancery is drawing make it appear that the public will not tire of that play for several weeks yet. When the audiences want something else we have plenty of good material to choose from."

Professional Doings.

—Rhea closed season last Saturday night.

—Oliver Jenkins has at last re-engaged with Roland Reed.

—Maude Granger closes season in New Haven next week.

—Jacques Kruger and Eugene Canfield are visiting in the city.

—Ed. Temple plays Tony Jay in the Rag Baby next season.

—Nearly all the attractive women in Polly are cast for Nanon.

—J. C. Scanlan has been engaged to go on the road with Polly.

—J. H. Haverly is in Colorado looking after his mining interests.

—Bessie Louise King has gone to Philadelphia to sing in opera.

—The Thalia Opera company has made a great success in Chicago.

—Manager Jake Tannenbaum, of Montgomery, Ala., is in the city.

—Effie Germon's benefit at the Star Theatre was not a success financially.

—H. B. Mahn has taken his Philadelphia opera company to Cincinnati.

—Charles L. Andrews returned to the city on Monday from his Canadian trip.

—E. A. McDowell has returned from Canada, where he has had a fair season.

—The Capital Opera House at Little Rock, Ark., is to be rebuilt this Summer.

—Julia Stuart goes to San Francisco to appear in Bartley Campbell's Paquita.

—J. N. Gotthold has gone to Chicago to rejoin the Wallack travelling company.

—Agnes Hallock is singing in The Mascotte at the Pavilion tent over in Brooklyn.

—Frank Farrell has become press agent of the Bush Street Theatre, San Francisco.

—Emily Keane, for three seasons with the Hanlons, arrived in the city on Sunday.

—Florence Bell and Millie Ray are engaged for important understudies at the Casino.

—Katie Putnam was recently married to H. B. Emery, a member of her company.

—Bartley Campbell is due in New York this week. He is coming by the *City of Richmond*.

—Lillian Hadley will appear in a prominent role with The Stranglers of Paris next season.

—Leon and Cushman are on their way to Australia to re-embark in the minstrel business.

—Ben Maginley is trying to arrange with Harry Miner for the production of Sweet Innisfail.

—George H. Murray will represent The Devil's Auction in the capacity of agent next season.

—Roland G. I. Barnett has returned to the city, and is already projecting another operatic scheme.

—H. S. Taylor has been visiting Edwin F. Thorne at his Long Branch villa for the past few days.

—Manager Morton, of Philadelphia, will be purveyor of amusements at Atlantic City this Summer.

—A. Q. Scammon, agent of The Two Johns, has just returned from a pleasure trip to Europe.

—On Friday evening (19th) the Mexican Typical Orchestra will give a reception at the Star Theatre.

—In addition to his press agency business Jerome Eddy is correspondent for several out-of-town dailies.

—Mrs. Dodge, the mother of Frederick Paulding, has been quite seriously ill for several weeks past.

—James Scullion represents the house management at Wallack's during the absence of Treasurer Barton.

—It is undecided as yet as to whether Guizekot, the amateur, will play the part of the Abbe in Nanon.

—Next Sunday night will be given the 400th concert at the Casino. Only roof-garden concerts will now be given.

—Ethel Clare, late of McCaull's forces, has joined the cast of Polly. Belle Urquhart and Agnes Folsome have left it.

—Mrs. Harriet J., wife of Mr. Eaves, the costumer, died at Mt. Kisco on Monday. She had been ill several months.

—Elliott Dawn opens with his Private Tutor company at Providence next Monday. Beresford Hollis is engaged for it.

—It is stated that Gus Williams intends entering the comic opera field He devotes several hours daily to vocal culture.

—It is rumored that another theatre is to be built in Charleston, S. C. It is doubtful whether the city will support another house.

—Dr. Mary Walker, after fitfully flitting among the dime museums as a "freak," goes to her home in Oswego for the Summer.

—Joseph Haworth is at his home in Cleveland. He will go thence to take part at Chicago in the production of A Moral Crime.

—Some of the boys in Adonis are to be turned over to Billee Taylor at the Casino. Lizzie Simms is engaged for her specialties.

—C. W. Couldock's season will open in Philadelphia on August 31. Mr. Couldock is at present on a fishing trip with Joseph Jefferson.

—F. W. Zaulig has composed the music and W. H. Fuller the words of a song entitled "Liberty," and dedicated to the sculptor Bartholdi.

—Harry Vance, formerly of John McCullough's support, is reported to have been offered the position of stage manager for T. W. Keene.

—Mrs. E. L. Davenport, Edgar Davenport and Mr. and Mrs. Willie Seymour are at the Davenport homestead, Canton, Pa., for the Summer.

—Edward H. Aiken has been transferred from the Polly company to Adonis. His part of the Corporal in the first piece is now played by Fred Clifton.

—Willis Ross has taken up quarters with Wesley Sisson and Frank Goodwin at 42 West Twenty-third street. For a beginner his business is progressing finely.

—Edna Carey went to her cottage at Hensonville, in the Catskills, last week. Miss Carey and her mother will remain there throughout the Summer.

—Herr Seidl, conductor; Herr [illegible], Herr Alvary, tenor; Lillie Lehmann, Kraus have been engaged for the season of German opera in this city.

—Charles B. Hanford, who has been with T. W. Keene for three seasons, has gone to his home in Washington. He is under engagement to Robson and Crane.

—It is quite probable that a children's company will make a tour of the different watering places this Summer. Who the manager will be is yet unknown, but it may be Wesley Sisson.

—James M. Hardie intends to go on the road next season with Mortimer Murdoch's play, A Brave Woman, which was lately produced in Brooklyn. H. S. Taylor is booking the time.

—The Bijou Opera company, of which Harry Pepper, W. J. Hamilton and Carrie Tutein were principals, arrived in the city on Sunday. The latter lady made quite a hit as soubrette.

—Cyril Scott's company is playing this week in Newark in East Lynne. It includes George C. Boniface, Stella Boniface, H. A. Weaver, Sr., H. A. Weaver, Jr., Henry Miller, Bijou Heron and other well known people.

—Carl Rankin is determined to join Barlow, Wilson and Rankin's Minstrels, although great inducements are offered him in other quarters. Thatcher, Primrose and West claim to have a contract with him, but Mr. Rankin thinks otherwise.

—Julia Anderson, who is to play the leading part in Only a Woman's Heart, is passing her vacation at Newport. This play has been entirely re-written, the character of the ingenue has been toned down and the melodramatic element intensified.

—Samuel Reed and wife (Marie Bates) have let their cottage at Ocean Grove for six weeks. They go to Boston next week to attend a sister's wedding, and thence to Council, Iowa, to visit Mrs. Reed's family. As yet they have not signed for next season.

—On Friday night a little excitement was occasioned on the Casino stage by the swooning away of Jewel Gordon, one of the eight fair daughters of the General. Sudden news of her mother's serious illness was the cause. She has gone to her home in Philadelphia.

—Harry Jackson was arrested on Tuesday on a charge of abstracting diamonds belonging to Flora Western, one of the Western sisters. A similar complaint, brought some time ago in Philadelphia, was dismissed. Mr. Jackson was held in $700 bail to await the action of the Grand Jury.

—Major Burk, of lightning drill fame, is with a vaudeville company in Spain. He writes to Ben. Baker that he is suffering from rheumatism and an injured knee, and is disgusted with the country. Engagements are plenty, but he is unable to fulfil them. He is about to leave for London to obtain medical treatment.

—Not a few of the actors who fringe the Square are as clever in other lines as they are when treading the boards. Of that class Fred Lennox is a shining light. He not infrequently astonishes his friends by showing them remarkably well written humorous sketches as well as excellently drawn pictures of ludicrous scenes.

—Roland Reed has so far engaged for his support: Mr. and Mrs. Cooke, Alis Damon, Annie Mortimer, O. L. Jenkins, W. C. Andrews, Reese Davies, Joseph Gorey, J. C. Kenny and Edwin B. Jack. Mr. Reed will rent his country-house at Narragansett Bay and spend the Summer around New York. He regrets very much that Alice Hastings will not remain with him next season.

—It looks as though Dixey was not yet finished with litigation resulting from his song, "It's English, you know." H. S. Hewitt, its author, is said to be about to bring a suit for damages against him on the ground that he wilfully accused him of publishing, or of attempting to publish, a mangled version of the song. Mr. Hewitt's fame has brought him several orders for topical songs.

—John H. Ryley took a party of friends on board his yacht *Madeleine* on Saturday night, and they spent Sunday and nearly all of Monday cruising the Sound. Madeleine Lucette, Charles Lang and wife, J. C. Scanlan and others were of the party. On Saturday next the yacht will go to Boston, and the comedian will live aboard of her during the run of Polly there.

—Ezra Kendall will begin rehearsals of his new play on June 20. He has engaged Alfred Klein to play an Irishwoman. Klein will also give an imitation of Tony Pastor, by permission. Dora Stuart, who made a hit in Gillette's Secretary, will appear as the Giddy Gusher. The character which Kendall himself will assume is identical with that which he created in We, Us & Co.

—The Canadian tour of Zozo, the Magic Queen, has just closed. It has been highly successful. In Montreal people were turned away; in Ottawa the Government officials sent thirty-two floral gifts, one for each lady in the company; in Belleville the Aldermen visited the performance in a body. Zozo will, it is expected, be one of the big spectacular attractions for next season.

—C. B. Bishop writes: "The interview with me published in THE MIRROR of May 30, and signed Dr. Kane, was written by my friend, George E. Barnes, the able and widely known critic of the *Morning Call*, and was originally published in that paper. Dr. Kane's only connection with it was cutting it out, signing his name to another person's work, and mailing it to you."

—Mrs. E. L. Fernandez's child-actor agency at 1212 Broadway has become an established fact, and that lady is now the recognized means by which managers secure the little "tots" that toddle about the boards. On Monday last when Mrs. Fernandez advertised for a number of children her rooms were crowded all day. She has secured the contract for providing thirty children for Clio, and fifty for The Comedy of Errors which Robson and Crane produce at the Star Theatre in October.

—William H. Paddock writes in reply to Doré Davidson's statement that he had withdrawn from the Stranglers of Paris company because the managers were booking the cheap theatres, that simultaneously with the publication he, as agent for Messrs. Jacobs and Proctor, received an application from Davidson asking for a date at their Albany Museum. Mr. Davidson, with this inconsistency in view, is a somewhat weak opponent to a movement which he professes to believe is detrimental to professional interests.

PROVINCIAL.

BOSTON.

Mixed pickles usually have more than a flavor of onions. Indeed, onions permeate them, as it were. An onion in a bottle of these alleged "appetizers" is truly Biblical in its instincts, since it is evidently ruled by the maxim, "It is more blessed to give than to receive." The onion, indeed, gives its flavor to everything, and cheerfully too, since the vinegar never sours it. A little onion in a jar of m. p.'s, like a little cornet in an orchestra, goes a great ways. You can smell the onion as you roll the acid under your tongue, as you can hear the cornet in the next block when the music being discoursed by the rest of the orchestra is indistinct. Do you begin to get at my meaning? No? Well, Dr. Theodore Sayre, whoever he may be, has written a "farcical and satirical comedy," entitled Mixed Pickles, which J. B. Polk and a fine co. have given at the Bijou Theatre during the week. There is nothing original about the play, excepting, as Hood would remark, original sin, which sometimes gets punished, but oftener doesn't, unless a few good-natured and not too, too hard kicks pose as punishment. In addition to the fact that the material is old, the mistakes and mixing of things arise from deliberate lying, which, laying aside all questions of morals, is inartistic. If the misunderstandings and mistakes and consequent ludicrous situations of this piece could be induced by innocent mistakes, the work would be great in its way. Nor would I wish to decry it as it is. I sat through it on the opening night, and thoroughly enjoyed it for the most part. To be sure, it dragged a little toward the close; but possibly I had laughed out before that time. I did not observe that it had that effect on the audience, which, after all, is the test, as far as immediate success is concerned, though the public, especially that part of it that composes the bulk of audiences, has about as much idea of art as a hog has of Latin. Possibly, however, that is a chestnut, in an illustrative way. The scene of Mixed Pickles, singularly enough, is located at Northampton, in this State, which is funny to begin with, and the name arises from two brothers named Pickle, one of whom is a minister and inclined to be good; and the other something of a scapegrace, inclined to mischief. There is an old man, inclined to be fast; an old maid, inclined to be married; a deacon, inclined to be mean; and so forth. One would think that things could go along smoothly on such an inclined plane, as indeed they do through three acts of fast and furious fun, sometimes somewhat too fast and furious for the intellectual side of the audience. But pickles are a popular appetizer, and the onion flavor awakens no serious objections to those who like their fun on the half-shell. Seriously, the play is one of the best of its class, and ranks little below Confusion and Private Secretary, while its frankness and straightforwardness will discount those two plays. It is a sort of American Pink Dominos in some phases, with a certain Yankee directness and at times adroitness that modify the nastiness of its French prototype. While much might be urged against the piece from a church standpoint, much also might be urged in its favor from the standpoint of fun. The piece is finely played by an exceedingly strong co. J. B. Polk is supported by John W. Jennings, George C. Charles, Clara Fisher Maeder, Julia A. Polk, Jennie Christie and others. Mr. Polk himself does the part of the mischief-maker, Joseph Pickle; and he gives the character great breadth, making it all wool and a yard wide, in fact. It is not the finest broadcloth, it is scarcely necessary to say, but the goods is very presentable. Mr. Jennings is salacious enough for the strongest taste, and makes the character of Hiram Brown very similar to that of the red reprobate in Pink Dominos which he played so well. Miss Christie's old maid is well conceived, and provoked any amount of fun, even though it be overdrawn at times even to caricature. In a play of this kind, that appeals to the sensibilities rather than to the intellect, caricature may almost be considered an essential to success. Probably the most truthful and natural character of the cast is that of Mrs. Hiram Brown, the inclined-to-be-termagant wife of the old reprobate personated by Mr. Jennings, and yet I do not think she is appreciated by the audience as are those who overact. When I think of what Mrs. Maeder might have done with her character if she had pitched it in the high key chosen by some of the others, I am thankful for the one grain of moderation and the love of true art that she manifests. Mrs. Polk, as the young woman who is destined by her mother for the minister, but who is won finally by his scapegrace of a brother, who makes all the mischief, but is presumably forgiven by everybody, the audience included, because he punishes a canting hypocrite—Mrs. Polk, I repeat, since I am so far from my nominative, personates her part very prettily, and sings a song with the charming voice we have not heard here since Olivette was given at the Park Theatre some years ago, and her Countess was the only creditable feature in it. Her song, however, is introduced in so bungling a way that some other excuse should be made for it. I had nearly forgotten to speak of the Deacon Babylon Jordan of Mr. Charles, a sort of Aminadab Sleek, after having been naturalized in Massachusetts; overdrawn, but humorously so, and played well. The entire co. can be commended as having a stock flavor about them that is rarely seen in these days of combs. with one attraction and a host of sticks.

Items: Hattie Richardson, of Kruger's Dreams co., is at her home in Chelsea for the Summer. By the way, during the first week of Dreams here, when Miss Richardson, as Ruby, was asked "Did any one ever tell you you were handsome?" her reply was, "Oh, yes; even the Chelsea girls can find some one to tell them that." The second week it was Lynn instead of Chelsea. Can it be that she was already "hedging" in anticipation of where she should spend the Summer?—Edwin Booth spent last Sunday with Lawrence Barrett at Cohasset.—John Mullaly, musical director at the Globe Theatre, will direct at the Newport Casino this Summer.—Osmond Tearle and his wife are at Manchester-by-the-Sea. They will sail for England 23d.—Nanon will follow Adonis at the Hollis Street Theatre.—The *Empire State* will begin her excursions next Sunday. The boat is very popular with the profession as well as the general public here. Harry McGlenen, as usual, will be the press and business manager.—D. R. Locke (Petroleum V. Nasby) has been in town for several days.—Carl Zerrahn is at the Atlantic House, Nantasket Beach, for the Summer.—Napier Lothian, Jr., and his wife occupied a box at the Bijou on the opening night of Mixed Pickles.—Sydney Rosenfeld will soon deliver his lecture on "Stage Humor" in Boston.—J. B. Polk and his wife are at the United States Hotel.—Kate Forsythe is at the Adams House.—Joseph Jefferson passed through Boston last week on his way to Canada and its salmon fisheries.—Mrs. D. P. Bowers is at her Summer residence at Manchester-by-the-Sea.—Mrs. Thomas Barry is spending her Summer at the Boston Highlands.—Manager Isaac B. Rich has moved into his cottage at Oakland Garden for the Summer.—John Gilbert is domiciled at Manchester-by-the-Sea.—Sara Jewett has been kept from her cottage at Pigeon Cove by quite serious illness. She is still in the city, under the care of a physician, but hopes to go to her cottage soon.—The Music Hall popular concerts, under the direction of Ad. Neuendorff, are gaining instead of losing in interest as the warm weather increases. Last Saturday night's concert completely filled the house, and when the concert began there was not a reserved seat left for sale in the great hall. The concerts will be continued as long as this rush continues.—The journalists missed the genial D. S. Thomas as press agent with the alleged Barnum's Circus this season. Barnum lent his name to the organization, but not his men nor his manners.—I sat just inside the door of a well-known Washington street music store on Saturday, chatting with Harry Brown about his coming season and the possibilities of his Folly co., when a young sparrow trying its wings for the first time half flew and half floundered into the open door and landed first on my foot and then on Mr. Brown's. Actors are said to be more or less superstitious, and I guess Mr. Brown is no exception to the rule, for he declared instantly that this was an omen of good luck. So we directed one of the boys to catch the little bird and take him to the Common and liberate him, which he did, and the pleased actor went out in high glee to catch the train for New York. Neither he nor I thought for the moment that this happened on the 13th of the month. But will that fact discount the omen of luck? I suppose we shall read the answer in the star's career next season!—The second week of Corinne and her co. at the Boston Museum was devoted to The Mascotte, the little star personating the role of Bettina in a rather pretty way, and lending to the character in its more serious parts a decided dignity, though of course it was mimicry pure and simple, with no feeling suggested. However, that will come later, with such natural instincts as she possesses. She has had good training and time will show her talents to even better advantage. Stuart Harold made an excellent Pippo, singing with much expression and feeling. The Lorenzo of James Sturges was a broad and riotous burlesque, and pleased the audiences by its audacity. May Duryea made a piquante Fiametta, and out-Sara'd the only Sara in the tambourine dance of the third act, kicking the alleged instrument of music when held on a level with her head. Charles Osborne's Rocco and Gertie Hoyet's Frederic deserve a word of mention. The piece drew so well that it was kept on through the entire week and The Chimes of Normandy was not given.—Thursday afternoon of this week will be devoted to a benefit tendered to Edward H. Hastings by a number of prominent people who have observed his good work in the general management of the Bijou Theatre and his success in keeping the cozy theatre so attractive generally. The arrangements for the testimonial have been placed in charge of a committee including Dr. Frank A. Harris, Alfred A. Nickerson, Leslie Miller, John Braham and W. W. Gooch. Among the people who will appear are Fanny Kellogg, Edith Abell, the Chevalier de Kontski, D. M. Babcock, Charles F. Webber, Bernhard Listemann, George W. Wilson, Sol Smith Russell, the Weber Quartette and other talent. The orchestra is to be directed by S. L. Studley, John C. Mullaly and John Braham.

SAN FRANCISCO.

June 9.

The most important event at the moment is that of reopening to the public the Grand Opera House, under the directorship of John A. Stevens. The season was inaugurated Saturday evening, 6th, with Passion's Slave as the attraction, by the following cast: Mamie Briscoe, Mabel Bert; Clotilde, Emily Lytton; Pattie, Carrie Clark-Ward; General Briscoe, B. W. Turner; Walter Briscoe, George Turner; Ferdinand Shepley, J. W. Thompson; Captain Napoleon, James M. Ward; Butterworth, W. P. Sheldon; Old Joe, James Wellington; Warden, F. W. Rowley; Postman, Palmer Cruickshank; Detective, J. D. Morphy; Servant, W. Wilson; Manuel De Foe, John A. Stevens. The above, with some trivial changes, will constitute the stock co. of the Grand. The house was completely filled and handsomely decorated for the occasion. The staff of this enterprise is: John A. Stevens, director; John P. Slocomb, manager; Frank L. Hoags, treasurer; Harry Ellmer, assistant treasurer; Joe Corcoran, advertising agent and chief doorkeeper; co-operative doorkeepers, Messrs. John Garbett and Frank A. Rowley; James Lang, stage carpenter; S. J. Keeley, property man; M. Jans, costumer; Joseph L. Schmitz, director of the orchestra; W. D. Porter, scenic artist; Louisa Jackson, matron, and A. C. Francis, attendant. There will be eight lady ushers, and every attache will wear a uniform of navy blue, gold buttons, with the monogram G. O. H. on each button. Prices, fifty, thirty-five, twenty-five and ten cents, including reserve. Edwin Thorne and The Black Flag, 14th. Trail of Crime, 21st. The opening was attended by a large number of professionals. Among them I noticed L. B. Stockwell, Joseph R. Grismer, Sam Thall, Managers Charlie Hall, George W. Cornelius, Frank W. Stechhan, Jay Rial, E. D. Price and Daniel Frohman.

Next Monday, 15th, one week earlier than previously announced or expected, Messrs. Jay Rial and McKee Rankin assume the proprietorship of the California Theatre. Their opening attraction will be The Pavements of Paris, which will be followed by Brought to Justice, Wife and Child and Allan Dare. The initial performance will have the following cast: Flachon, McKee Rankin; Bonneau, C. B. Bishop; Boulade, Frank Mordaunt; Baron De Guerin, D. H. Harkins; Comte de Launnay, J. J. Wallace; Lieutenant Perronne, Joseph Holland; Fusch, C. G. Ray; Rafflard, Frank Wright; Dirty Dan and Pitou, Wilson and Cameron, who lead the Clodoche Quadrille in the Rag-Pickers' Wedding; Marie, Isabel Morris; La Mouchette, Fanny Young; Countess de Launnay, Jean Clara Walters; La Bellagantierre, Alma Stuart Stanley; Mme. Paronne, Emma Marble; Farmer Franck, E. N. Thayer. It will be seen from the above cast that Messrs. Charles J. Edmunds and Theodore Hamilton are not included. These gentlemen both return to New York. The new people are more numerous and include the names of C. B. Bishop, Frank Wright, Isabel Morris and others, thus merging into the California Theatre stock co. all that was and is of the McKee Rankin comb. In the last act of Pavements of Paris there will be much completeness in illustrating Flachon's descent from garret to cellar, in the murder scene, as performed at the Porte Saint Martin, Paris, and never before in this country. Voegtlin, the scenic artist, will have permanent work here.

Wages of Sin succeeded A Ring of Iron last night, and it is expected to perform better service to the box-office in ending the second week of the Maubury and Overton season at the California

M. Juignet gave the last of the French Theatre co. performances Sunday night to a very large audience at the Baldwin Theatre. Mlle. Aimee appeared in her specialties. The co. played Offenbach's opera bouffe, Gargonillada, Dumanoir and Clairville Les Amendes des Timothee, and a vaudeville in one act entitled La Societe du Doight Dans l'Oeil.

A Trip to Africa did not fail to sustain the usual good attendance at the Tivoli last week. Merry War is brought out to run the week out, and be followed by the spectacular Robinson Crusoe, with new and splendid appointments and scenery.

Woodward's Gardens were rendered additionally attractive Saturday and Sunday afternoon by the appearance of the now famous Juvenile Opera co., in Pinafore, besides which an excellent variety bill served to prolong the pleasure of the great crowd that thronged the pavilion.

New faces at the Fountain this week are: Merritt and Waring, Cummings and Marion, and Dixon, the tenor.

The Aimee season concluded its two weeks' run with Mam'zelle in a blaze of glory at the Bush Street, and could easily attract large audiences another week or two, but for interior dates and the opening of Barry and Fay last night, which, by the way, again filled this cosy place of amusement to the entire satisfaction of Manager Hall. This engagement is for two weeks, and will be followed by Denman Thompson; then Daly's co. and then Dan Sully's Corner Grocery.

If Barry and Fay turn away as much money and as many people as Aimee, they may well be pleased that Dame Fortune brought them thitherward.

Fedora entered upon the second week of her brief but prosperous run last night to another large audience. That Miss Davenport is a favorite is beyond question. Her acting of the part meets with approbation on all sides. Yet some of the critics express a disappointment in that they expected too much—notably so with those who have heard Bernhardt. Our ladies are wild over Miss Davenport's costumes, her queenly figure and her jewels. Joseph Wheelock, as Loris, has turned his admirers from luke warmness to downright enthusiasm. Upon the subject of his conception and performance of this role, as compared to Mr. Mantell, neither Mr. Frohman nor Mr. Price will say a word. It is safe to conjecture, however, barring Mr. Wheelock's height, that he is fully as acceptable to either of these gentlemen, also to Miss Davenport, as Mr. Mantell.

Al Hayman has returned quite satisfied with the results which are to come from his visit with you. While there he booked all the leading attractions, among them Mary Anderson, Judic, Salvini, Genevieve Ward, In His Power, Parlor Match and others. Therefore the Baldwin season of 1885-86 will afford 'Frisco theatre-goers almost anything they want. We, Us & Co. follows Fedora 15th for two or three weeks, which closes the regular season, after which the Baldwin outfit is rented to the Madison Square people for The Private Secretary two weeks. Then come repairs, redecorations, etc., but, alas! my fond hope of seeing those abominable box partitions removed is yet unrealized, as Mr. Hayman has made no announcement of alterations. August 10 the house reopens with Paquita, under the personal supervision of Bartley Campbell. All the present staff has been reengaged for next season.

Items: Fred. Warde's northern circuit was made to excellent business. He returns East over John Maguire's Montana circuit.—It is said William Emerson was married to a Miss Mamie Ellis just prior to his departure from Australia.—John Russell, of We, Us & Co., is here.—Mark Thall, Charley Schroeder and Tom Maguire are expected to Summer in San Francisco.—Manager Hall has booked Harrigan for a future appearance at the Bush.—Mlle. Aimee appears at Dietz's Opera House, Oakland, this week, while Strictly Bishop is underlined for the Colosseum.—The Woodthorp-Cooper comb. went to pieces at Arcata, Col.—Arthur Sullivan is expected to arrive here in July for a three months' visit.—L. B. Stockwell's make-up in Fedora has caused considerable amusement. Red wig, which would be bald on top but for a few side hairs being brushed due north, and immense ear tufts. When the curtain went up and discovered the young red-haired jeweler, Mrs. Charley Reed remarked in a box next to mine: "Oh, heavens! is that Mulcahy?"—Business of Banker's Wife must have run lightly at the Standard the other evening. I asked Treasurer Sam Myers: "Are you going to have D. A. M. next week?" "No; we've been having it all this week."—Manager Hayman has purchased the Pacific Coast right to Wages of Sin, which will go out with Joseph Grismer and Phœbe Davis.—Mme. Materna, associated with J. H. Rosewald, Miss Neally Stevens and Vincenzo Villani, of San Francisco, is concertizing the interior.—In the column interview of the *Call* critic with Dion Boucicault, the latter makes a few remarks which are quite readable. Here they are, condensed. Are they true? "I regard The Jilt as the best of my works, and more fresh, buoyant and younger than London Assurance. The California Theatre is a wreck, which Rankin and Rial may get into shape and order. A reduction in prices may prevent them, as it hurts it as a property. It is an empty lot, where the ruined tomb remains sacred to the memory of John McCullough. I select San Francisco for the production of my new comedy, because I meet here a metropolitan audience, such as in Washington or Boston. New York has deteriorated; the managers are all showmen, excepting Augustin Daly. The foreign invasion here will not succeed. Booth may as well play Racine or Corneille at the Theatre Francais in broken French, or Mary Anderson play Phedre at the Odeon. Travelling or locomotive combs. must exist in order to occupy some two thousand theatres built here during the last decade; but in large cities stock companies will increase. Shakespearean performances will always be fashionable when given by an artist, but ordinarily played—never. High prices must prevail or 'Friscan audiences must accept the mediocre. Will say nothing against Mr. Keene, nor of Mr. Barrett. Lester Wallack has alienated his following by deteriorating his attractions. He has allowed Daly to become his rival as to the lead in the home-stretch.—I return from Sydney Nov. 1. [Boucicault will reproduce The Jilt with Al. Hayman at the Baldwin Theatre next November.—Corr.] Will remain with you two weeks; then open in Chicago Nov. 22 next; thence to Boston. I shall continue to write. I do not like to act, but love to write. My daughter Nina has no tuition from me, nor has my son. They are learning from experience. Dion G. is the coming Hamlet of this country; Nina the true Desdemoda and Ophelia, who should be young and gentle. I have seen only robust ones." Mr. B.'s remarks about the California Theatre are uncalled for, as he was profuse in thanking Mr. Rial and Mr. Rankin for their courteous treatment of him and his co., and predited success to the new association.—John Sherman, the mechanical engineer, has constructed an engine which is propelled across the stage by steam during the Pavements of Paris production at the California.—Mrs. Thorne's pupil, Lizzie Vigoureux, will make her debut at the Grand Opera House, Friday night, in her own version of Amy Robsart.—The co. which Dion Boucicault took with him consisted entirely of his son Dion G., his daughter Nina, Agnes Thomas, Miss Thorndyke, Mr. Sutton and Gerald Eyre. Mrs. Barker did not go, she says, owing to a sick husband somewhere in New York.—Marie Prescott goes to Scoggs Springs to rest late this month. The rest of Maubury and Overton comb. returns East immediately after the present California season which closes this week as Mr. Maubury has sufficiently recovered to play and travel.—Boucicault, billing himself the actor-author, causes the *Daily Report* to say: "It is a good thing for we know of several who try to act the author.' —Mlle. Aimee says she is pleased with her reception here, also with her business and desires to come again next season. She also says she will never leave the stage alive, and when her voice is gone she will devote herself to pantomime. In this connection the *Argonaut* says: "She will have nothing to learn but to stop speaking.—Forrest Robinson plays the valet under an assumed name in Fedora using Frank Wilson as his *nom de theatre*.—The Barry and Fay cast of Irish Aristocracy is as follows: Muldoon, Hugh Fay; Mulcahy, Billy Barry; Mandarmes, Verner Charges; Peter Belcher, J. H. Stuart; Charles Riddle, Edwin Foy; Rodger Mulcahy, Little Mack; Honora Muldoon, Nelly Donald; Mrs. Muldoon, Annie Deland; Phoebe Pinkins, Nellie Pennoyer; Jenny Muldoon (specially engaged), little Minnie Tittle.—W. W. Tobin is with the Barry and Fay comb. as business manager.—Francis D. Reinau, manager of the late German Theatre co. has been engaged by the Standard management to create the part of Prince Carl von Arnim in Archie Gunter's new comedy, The Dutch Courier, which will be brought out as the next attraction at the Standard, following After the Opera. Word from New York says Mr. and Mrs. Florence have contracted to appear here in February next, but I have heard nothing here to confirm it.—Another new theatre, this time at Astoria, Oregon, population 40,000, opens this Fall.—The æsthetic home of Kate Castleton and Harry Phillips in Oakland is often the scene of a pleasant reunion of professionals. Last week Frank Farrell and his wife; this week John Russell and chum. Apropos of the winsome and bonny Kate: Her brother and sister from England are now her guests and will keep house for her during her absence on the Northern circuit.—Fred W. Bert has arrived from the East.—Boucicault told a 'Friscan reporter that he pays his son and daughter each $5000 annually for their services.—There is some talk of arranging for Miss Davenport's appearance in East Lynne before her departure for the East.—Word has been received that Thorne's Black Flag will not arrive in time to follow Passon's Slave at the Grand.—Joseph Holland, E. D. Price, F. W. Stechhan, George W. Cornelius, L. W. Stockwell, Dan McCullough, E. N. Long, Al Hayman all attended the opening of Barry and Fay last night.—Matinee prices at the Baldwin have been advanced to the evening standard.—Sardou cabled his congratulations to Miss Davenport upon the achievement of still another triumph in Fedora.—Hazel Kirke was to have been brought out at the Baldwin next Sunday night by Mr. Frohman in response to several requests; but the favorable impression created by the single performance of The Octoroon has suggested the propriety of its repetition; therefore, the friends of Georgia Cayvan will not yet see her in this much-coveted role.—The second concert of the sixth series of the Orchestral Union, will be given at Metropolitan Hall to-morrow night.—Louise Elliott, a charming girl, with the voice of a bird, will again be the solo-vocalist. Manager Harry Bruner is to be congratulated upon his sagacity in thus adding so much to what is already an enjoyable organization.—One report says Marie Prescott will star next season in a new play entitled A Moral Crime, by Evelyn Barrow, of the Chicago *Inter-Ocean*, another that Miss Prescott has accepted a leading position at a handsome salary, in support of Margaret Mather; while the lady herself says she has as yet, not abandoned the desire to produce her own new play, Czeska, and anything to the contrary is premature.—Alma Stuart Stanley has been engaged for the part of the Adventuress in the forthcoming production of The Pavements of Paris. Howard Russell Johnson's Banker's Wife, while not a failure, was not a success, at the Standard and it closes for a week preparatory to the production of Archie Gunter's After the Opera.—A car-load of friends accompanied Charlie Reed to Oakland Thursday last, when he took his departure for the East. Mrs. Reed left yesterday to join Sir Charles at Chicago, where she will attend the Haverly opening and go thence to New York. J. H. Haverly met the "Plain Comedian" at Denver.—The Kate Castleton Crazy Patch co. opens at Victoria, B. C., June 11, after a satisfactory season at Oakland. A character sketch by Miss Castleton and Ada Deaves is said to set the boys crazy.—Mlle. Aimee became quite indignant when overtures were made to James O. Barrows, her leading man, to remain here.—Frank Farrell is now a 'Friscan and press agent of the Bush Street Theatre.—Lewis A. Morganstern has gone to Victoria ahead of the Shadows co.—Dan McCullough, treasurer of the California, found a red silk purse, lost by a lady in the Baldwin Theatre lobby, and returned it to the box-office. This item was given to me as a "peculiar happening." The only peculiarity I notice is that Dan didn't keep the purse and improvise a first-class opportunity for returning it in person.—Edward Barrett, late manager of the Tivoli at Oakland, has taken the Wigwam, to operate after the same style as before, and inaugurates with The Black Crook.—Ada Deaves has been engaged to play with the Osborne-Stockwell-Morrison Shadows co. One of the pleasantest things ever said to me was that by Sam Thall Saturday: "Say, Max, what's become of all The Mirrors? I can't buy or borrow one in town."—Messrs. Seamen and Girard had a benefit at the Standard last Wednesday afternoon. I saw Gus Mills at the Aimee matinee. Next time I see a Gus Mills matinee I expect to see Aimee.—Ed. H. Benjamin, of Oakland, has purchased a half interest in *Music and Drama*, and assumes the business management, while Editor John F. Thrum continues as before. My best wishes accompany the new association. These gentlemen will surely continue what is already an established success.—Eva West's benefit, 5th, at the Grand, called forth her friends to witness an act from Louis XI. and The Two Orphans. Among others who appeared were Georgia Cayvan, Alma Stuart Stanley, Gerald Eyre, Mollie Fuller and Gus Mills.—Atkinson's Peck's Bad Boy appeared to crowded houses in Oakland last week. It opened at the New Market Theatre, Portland, last night.—George Wessells is seriously considering an offer to play leading business in support to Salvini.—A few days since I visited the new theatre at Woodland, and found a little gem, with all the comforts that smooth down the rough places in the lives of actors. Individual chairs, which seat 1,000: six sets of scenery, new, by Voegtlin; commodious dressing-rooms; easy stage access for human and other baggage; closets, good water, etc. A stock company owns it, and it is leased for a term to Manager Deals, of Sacramento.—Frank Wright declined an offer from Boucicault to go to Australia.—Dion G. Boucicault, Agnes Thomas, Georgia Cayvan and Mrs. Barker occupied box G at a Fedora performance Friday night.—It is said Mme. Genee will bring a German opera co. to us in the near future.—Our dailies report a $9,000 deficit to the late Thomas Orchestra Festival here, and an $800 house at Stockton. Thomas is unpopular here for insisting upon his iron-clad rule of "no encores" last time, and many people resented it this time by remaining away.

ST. LOUIS.

Uhrig's Cave Pat Short, (manager): Notwithstanding the inclement weather, this attractive Summer garden has been drawing excellently, the attendance at the performance of Mme. Angot's Daughter by the Ford Opera co. being unusually large. The nights have been cool, and several of the performances have taken place in the cave-hall. Blanche Chapman and George Dunham, together with Alice May and Louis Raymond, carried off the honors. Fra Diavolo is in preparation.

Casino (George McManus, manager): Mme. Geyer's English Novelty co. and Lida Gardner's Female Minstrels are doing a good business, the attractive features being the prismatic fountain and the singing of Wallace King, the colored tenor.

Standard Theatre (W. H. Smith, manager): Muldoon's Picnic drew fairly well past week, several specialty features adding to the attractiveness of the piece. Draper's Uncle Tom's Cabin opens for a week's engagement, 14th.

Pope's Theatre (Charles Pope, manager): The Hollywood Juvenile Opera co. was well received in Cinderella, playing a week's engagement to good houses, and they close 14th.

Items: Manager Charles Pope is still East.—The Spanish-American Wild West, headed by Captain E. E. Stubbs, gave a six days' exhibition, beginning 14th, at the amateur baseball park.—The celebrated Eighth Cavalry Mexican Band gave three grand concerts in the Exposition building, 15th, and the afternoon and evening of 16th.—The Grand Opera House is going up very fast, and will be ready in ample time for the Fall opening in September.

BALTIMORE.

The Washington branch of the Academy co. played its second engagement here last week, and scored another success. Such a performance of Girofle-Girofla has not been given here in many a long day. Mary Beebe sang the title role almost faultlessly, and her rendition of the Drinking song was unusually brilliant. There is a freshness about her voice that makes it charming, in addition to which she sings with excellent taste and without any apparent effort. Dramatically she was a pleasant surprise, and while not giving the part the *abandon* usually infused into it by the French bouffes, she was just naughty enough to be very winning. Louis DeLange caught on with Bolero. He was at all times funny, and his song "We'll draw the line at that," was one of the features of the performance. Signor Imano sang Mazourk in a manner that covered up any deficiency in his acting, and W. H. West was very effective in the small part of Pedro. Bessie Louise King was neither good nor bad as Marasquin. Her presence or absence from the stage did not add to or detract from the general ensemble. Agnes Stone had but little to do as Paquita, and did that little delightfully. During the early part of the week the orchestra and chorus were not on the best of terms, but they worked well together later on. Business was good. On Monday night the home co. opened in Blue Beard. Next, La Perichole.

The California Minstrels held down the boards at Ford's Opera House last week, and that was about the only part of the house that was occupied, with the exception of a stray policeman here and there and a slight sprinkling of an audience in the orchestra. They remain another week.

Fizz: Mann and Benoit's season at the Holliday Street Theatre closed on Saturday night after four weeks of unsuccessful business. The theatre will remain closed until the beginning of the Fall season.—Buffalo Bill's Wild West Show is billed for 25th, 26th and 27th.—Last Monday evening a well-dressed young man drove up to the Academy of Music and went to the box-office to get a reserved seat, and upon being informed that there were no reserved seats, rushed excitedly into the auditorium. Finding everything there filled, he came back to the office and bought a box. In the meantime the driver said something to him, and he rushed out to the sidewalk, gave him a five-dollar note and told him to come back; then, without waiting for change or anything else, hurried into the box. The general bearing of the man indicated that he was off his centre of gravity. Later in the night he turned up in the Western police station, and asked to be locked up for the night. He was accommodated and given a very good room, for which he was most profuse in his thanks. The next morning he went quietly away. It has since been learned that he is an attache of the Chilian Legation at Washington, and that he is probably a victim to the charms of some lady in the Washington co. and followed her over here. Tuesday night he showed up at the Academy very quiet and all right.—Griffith Morgan, the scenic artist and portrait painter, has recently completed three very meritorious pictures, each 14x12, which he has presented to his friend, Harry J. Conway, assistant manager of the Academy. They are scenic portraitures of Edwin Forrest as Coriolanus; Joseph Jefferson as Rip Van Winkle, and George L. Fox, the pantomimist. These works are of decided merit. A few years ago Mr. Morgan was scenic artist at the Academy here.

CINCINNATI.

Daniel E. Bandmann's second week of Harris' Museum was equally as successful as his first, and the artist's support at the hands of Louise Beaudet was thoroughly satisfactory in every detail. Her Juliet was especially attractive, the balcony scene being rendered in a style that fairly electrified the house. This week Jennie Calef in Little Muffets, followed 21st by Earle's Dramatic comb.

The Milan Opera troupe closed a successful two weeks' engagement at the Highland House, 14th, during several of the evenings the weather was scarcely of a nature to justify a large attendance. Mlle. Romeldi is the bright particular star of the troupe, and her work was sufficiently satisfactory to win several deserved encores. This week Mahn's Comic Opera co. opening 15th in Olivette.

Benefits: Manager Fennessy's benefit, 7th, at Heuck's was largely attended despite the fact that the average Cincinnati thermometer registered ninety degrees in the shade. Though the programm partook liberally of the amateur, the entertainment was decided enjoyable, the special features of the occasion being the balcony scene from Romeo and Juliet, rendered by Bella Moore and George Hanna, and James Reilley's excellent German business.—Manager Fennessy was called before the curtain during the evening and presented with a handsome gold scarf-pin representing an elk's head, with diamonds sparkling in the eyes and surmounting the antlers. The gift was made by a committee of brother Elks from Cincinnati Lodge, No. 5, and can be set down as a thorough surprise for Jim.—Captain Paul Boyton is the big card at the Zoo current week.—Will Fennessy, of Heuck's, will remain in the city during the heated term, and in the absence of his brother, James E., and Messrs. Heuck and Mithoff, will look after matters at both of the resorts across the Danube.—The Albert Aiken comb. disbanded during the week in this city. The troupe had been playing the small towns in the Ohio interior, and was in rather straitened circumstances when it opened at the People's, 7th. The weather proved too strong a counter-attraction for the lightwaisted co., and as a sequence, money instead of fame being the desideratum, the management capitulated with the result above stated.—Harry Vance, last season of John McCullough's troupe in the capacity of stage manager, is in receipt of an offer from W. P. Hayden, T. W. Keene's manager, for next season.—W. S. (Smiley) Walker, who is to do the advance work for Fanny Davenport next season, is summering here.—Montgomery Phister, of the *Commercial Gazette*, is sanguine that one of his plays will be a go.—Kersands' Minstrels current week at People's.—The Vine Street Opera House closed for the season 14th.

ALABAMA.

SELMA.

The Academy of Music, now in course of erection, is fast assuming the proportions of a fine theatre. and promises to be one of the best and grandest in the South. Bookings are being rapidly made with the best attractions on the road, and the coming season is anxiously awaited here. There will be a liberal patronage extended to the new house, as the theatre-going people are very enthusiastic about the management.

ARKANSAS.

HOT SPRINGS.

Opera House (I. L. Butterfield, manager): The following professionals are now sojourning in this city: W. J. Davis, manager of Columbia Theatre, Chicago; Sam Godding, manager of Opera House, Aurora, Ill.; Leon W. Washburn, of Washburn's Dime Museum, Jersey City, N. J.; John A. Herne, of Herne's Hearts of Oak, and Mr. Logan and wife, of Hanley and Logan. William Gilbert is here spending the Summer with his parents.

I. L. Butterfield, manager, and Charles Garrett, treasurer of our opera house, are out on a fishing excursion. When last heard from they were having a fine time.

A large number of first class attractions have already been booked for next season.

CALIFORNIA.

SAN BERNARDINO.

Opera House (Waters and Brinkmeyer, managers): Kate Castleton appeared in Crazy Patch, May 25, to a full house. Her co. has been considerably improved by additions. The Nashville Students sang to fairly good audience 30th. The engagement was for the benefit of W. R. Corman Post. G. A. R., of this city. Peck's Bad Boy, 24th.

SAN JOSE.

California Theatre (C. J. Martin, manager): Atkinson's Comedy co., in Peck's Bad Boy, gave three very poor performances May 29, 30 and matinee to small houses. McKee Rankin and co. in The Danites 1st to a small audience. This co. was advertised for two nights, but declined to play the second on account of light attendance. Mme. Amalia Materna, 4th, assisted by Miss Nealy Stevens, Signor Vincenzo Villani and J. H. Rosewald, gave a concert to a large audience. The programme was thoroughly enjoyed.

COLORADO.

DENVER.

Tabor Grand Opera House (Peter McCourt, manager): Notwithstanding the advance in prices, every seat was taken on Monday night, 8th, to hear the famous Thomas music. There were many people who were obliged to stand. It was as select a gathering as ever assembled within the walls. There were a large number in full evening attire. The programme, of course, reached its usual high standard of excellence. Each number was enthusiastically applauded. The soloists were Mme. Fursch-Madi, Emma Juch, W. J. Winch and Max Heinrich. All have rare voices. Fursch-Madi was recalled three times before she would respond. Miss Juch and Mr. Heinrich, in their duet, received four recalls; but would not again favor the audience. The fame of the Madison Square co. is wide and the success it has attained in The Private Secretary is equally well known. The members are all talented people, and present the laughable comedy in a way that defies competition. It has created a perfect furore among our theatre-goers, and the week promises great things in a financial way. W. H. Gillette's acting in the part of the Rev. Robert Spaulding is simply unapproachable in its ludicrousness. Mr. Cattermole and Douglas are perfectly acted by M. A. Kennedy and Frank Tannehill, Jr., respectively. Mr. Kennedy makes the part of Cattermole next to none. Fanny Addison is an accomplished actress. Her Miss Ashford is a very clever piece of work. The well-known Professor is announced for to-night (Friday), with Mr. Gillette in the title role and Belle Jackson as Daisy Brown. The week of 15th will be opened on Tuesday night by Materna in concert. The artists who are to take part are Amalia Friedrich Materna, soprano; Neally Stevens, pianist; Vincenzo Valliani, baritone, and J. H. Rosewald, violinist. Prices are $1.50 for down stairs; $1 for balcony; fifty cents for gallery. There will be a ball on night of 19th.

Academy of Music (L. H. Phillips, manager): The new stock co. made its bow on Monday night, 8th, in Bartley Campbell's play of Fate. The following was the cast: Florence Grantley, Ouida Lawrence; Blanche Sterling, Lida Cook; Sallie Annie Waddles, Velma Phillips; Harry Grantley, Walter Adrane; M. F. Muggs, Richard Croline; Uncle Burdette, Charles Coon; James Gordon, R. B. Belgrave; Joe Plummer, Fred Woodhull; Lawyer Jessup, W. E. Betts; Policeman, Royce Alton. Mr. Phillips should succeed in his new venture. He has selected a competent co. Miss Lawrence ranks first among the ladies. She is engaged for leading business. She acts Florence in a manner that could not be unfavorably criticised. Her acting is at all times intelligent, and her reception has been most cordial. Miss Cook appears to be capable, but the part of Blanche is too heavy for her. She was formerly with Laura Dainty's Mountain Pink co. in the role of Samantha. A very bright and vivacious little soubrette is Velma Phillips. She has a good voice and promises to become a great favorite with the patrons of this house. Walter Adrane will doubtless prove an able leading man. His work receives much favorable comment. The comedy business rests upon Richard Crolins, who, as Muggs, is funny enough to cause laughter. The rest of the cast is acceptable. The Long Strike will fill out week. Business thus far has been moderate. Week of 15th, Mr. and Mrs. Osborne, supported by the stock co., in Kathleen Mavourneen and Ireland as It Was.

All on the Quiet: The boxes were nearly all taken for the Thomas concert at night. The matinee was not near as large as the night attendance.. Week of July 6 will be filled at the Tabor by local talent. Pinafore, I understand, is to be one of the productions. Professor Mason Broad is rehearsing the People.—A Dress Rehearsal will be reproduced at the Academy week of 29th. The original cast has been changed. It will be taken out on the road.—As the Tabor management has nothing to do with the *News* in the way of advertising, an enterprising clothing firm mentioned the currant attraction in their advertisement in that paper.—Herr Steinbech's zither concert at the Tabor, night of 5th, was not well patronized. He has been appointed professor of the zither ot the Conservatory. Barrett's Circus is drawing good crowds West of here. Two of the men were held in Salida on the charge of killing one of that town's hardest characters.—The Mazeppa co. got into some trouble here. On the last night of their stay an attachment was issued for $13 for printing. Miss Gayton, however, gave security, and the attachment was released. It seems that previous to the co.'s arrival they had been playing Kansas and losing money steadily. Their Denver engagement was not profitable, consequently they are still financially embarrassed. The co. will play in the mountains.—Week of 15th, the Madison Square co. play Colorado Springs, Pueblo and Leadville.—J. H. Haverly, the theatrical manager, tarried here on his way to Silver Cliff where he is said to have mining interests.—The new drummer for the Tabor orchestra has arrived. He is from Dayton, O.—Theodore Thomas will cut in the greater part of the coming season in Chicago, so the *Elite* says.—Denman Thompson registered at the Windsor 7th. His co. put up at Charpiat's. Thursday night they played at Colorado Springs, and to-night they are due at Pueblo. From the *Elite*: "Hugh Fay, of Barry and Fay, says he belongs to the 'B. L. Bs.' as they call themselves in Colorado Springs—'Busted Lung Brigade.' "

CONNECTICUT.

DANBURY

The case of Welford Taylor vs. Oliver Byron was brought up for trial on the 8th. The case was a civil suit for $1,000 damages for an assault on the plaintiff by the defendant on Oct. 10, last. The plaintiff is a stage hand and a son of the proprietor of the Opera House. The case is one in which Mr. Byron has the sympathy of the public. The Judge reserved his decision, but should damages be awarded they will be merely nominal. Mr. and Mrs. Byron were present and also Sadie Montgomery (who, by the way, was referred to by a witness as the Indian Princess, much to the disgust of that lady). In connection with the case I wish to mention J. W. Keeler, the treasurer of the Opera House, who at the risk of his position pleaded Mr. Byron's cause from the beginning and rendered Mr. Byron services of no little value. Mr. Byron, while on his way to New York, hearing of an entertainment to be given for the benefit of the sufferers by a large fire here recently, telegraphed, offering the services of himself and wife; but as the character of the entertainment has not yet been decided upon his offer is held under consideration.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): Closed a fairly successful season, 8th, with Murray and Murphy in Our Irish Visitors, which is one of the funniest of its kind, keeping the audience in a continuous roar of laughter from rise to fall of curtain. T. E. Murray as Col. Gilhooley and Mark Murphy as Jerry McGinnis supported by a good co. The co.'s orchestra was a feature of the evening. It was loudly applauded. Fair house.

DAKOTA.

FARGO.

The Barlow-Wilson Minstrels gave a splendid performance 5th. Large house. Prindle's Pleasure Party is booked for July 4.

Arena: Sells Brothers' Circus will exhibit 22d.

DISTRICT OF COLUMBIA.

WASHINGTON.

Albaugh's Opera House (John W. Albaugh, manager): The Summer Opera co., headed by Mary Beebe and Louis Lange, and which the management has been alternating weekly, or bi-weekly since the beginning of the Summer season, between this city and Baltimore, opened in Pirates of Penzance, 15th, and will run through the week.

Items: Manager Ford announces that he has engaged the Mexican Typical Orchestra for one or more concerts here.—Date not given.—Buffalo Bill's Wild West comes 22d, for three days, at Athletic Park.

GEORGIA.

SAVANNAH.

The performance of the Alhambra Minstrels at Savannah Theatre. 11th, was attended by a fair audience, who were repaid by the programme which our home talent presented. The boys speak of making other ventures and, as previously mentioned, may take in adjacent cities during the Summer rehearsals for Chip Redmond by the Fords, have been satisfactory. and indications prophesy that its presentation will be eminently successful. Lawrence Hanley, of the Silver King co., has been wired for to assume the role assigned him, but as yet has not arrived.

The recent prohibitory action of our City Council on bill-boards, etc., bids fair to be repeated. A petition signed by nearly every merchant and prominent citizen, will be presented to the Council asking for its revocation. It will no doubt carry its purpose.

COLUMBUS.

Springer Opera House (Theodore M. Foley, manager): Tnd Standard Dramatic co. under the management of S. P. McElreth, has just closed a two weeks' engagement which was decidedly satisfactory to the co. Full houses every night, and the audiences seemed well pleased with the performances. This co. was the first to give our town low prices.

AUGUSTA.

New Masonic Theatre (Sandford H. Cohen, manager): Although Manager Cohen informed me that Kittie Rhoades would be here 15th, I see no billing or advertising, and so conclude her visit has been postponed, as I learn she is skipping about from place to place to fill out the Summer. Not a ripple of excitement disturbs the theatrical stream that flows on feebly and quietly into the sea of *nil*.

ILLINOIS.

ROCKFORD.

Opera House (C. C. Jones, manager): The second and third concerts of the Choral Union were given 11th and 12th to crowded houses. The Union was assisted by C. A. Knorr, of Chicago, and Conductor L. A. Torrens, of Boston. The performance was Haydn's Creation. Professor Torrens was presented with an ebony, gold and pearl baton, studded with diamonds, by the members of the Union.

INDIANA.

INDIANAPOLIS.

The audiences at the Grand during the week to see Jennie Calef averaged fair, though several times the

seating capacity was not tested. Calef and her co. would score probably thirty-three out of a possible fifty. The star is an imitation of Lotta and Maggie Mitchell, but has an individuality that is very Calef. Barring a form too well developed for the boy character in Little Muffets and an audible suction with every inhalation, her parts were very well rendered. She has labored under difficulties, but the season has not been a losing one. Of the co. Lillian Calef and Charley Charles may be favorably mentioned. Friday night Joseph Gordon, treasurer of the house, benefited, and a very bang-tong audience filled the house. Week of 15th Professor Morris' trained dogs.

The season is closed at English's. W. E. English is out of the city and that part of the city seems deserted.

The Museum has had a fair week. The convention of fat women did not draw as anticipated, notwithstanding Sackett advertised that the heavy-weights would be surrounded with tons of ice. For week of 15th the Tannehill co. will give only two performances daily in Fun on the Bristol. The curio-hall will remain closed for rest of season, and to only good combinations will time be given.

The Zoo, making a specialty of triple elevated gardens and with a much better bill than for several weeks, has drawn good houses. The Zoo has gone into the lottery business, and now each patron guesses on the number of several cereals in a jar and stands only a small chance of getting a pool-table, buggy, suit of clothes or silk hat. People announced for 15th are McAvoy and Hallen, Dell Oro, Redmond and Wyatt, Sherwood and Williams, La Mordue, Georgie Koine, La Moss, Meredith and N. B. Shimer. Week of 22d Lilly Hall's Burlesque co.

Elbow Shots: Bessie Cottrell, of the Tannehill co., was here before with the late lamented Early in the Morning co.—A coincidence is noted: Professor Morris' dogs and Bessie Cottrell, two of John Hickey's especial pets, are to be here next week.—O. H. Hasselman, theatrical printer, starts, 14th, for New York City. His family will start for Europe on, 17th, *via* steamer *Ems.*—J. H. Anderson, for several seasons assistant manager of English's, is as yet undecided as to next season. He has been offered a Baltimore theatre, but may take out a local musician and star him in the Hoosier provinces. Jennie Calef is getting out some fine engraved work for next season.—Sackett has returned from Minneapolis. He has concluded plans for the erection of a museum there that will be added to the Drew-Sackett circuit.—Mamie Huff and Mattie Ferguson are home.—Drucie and Carrie Gilmore worked at Evansville last week.—Little Dollie Oberly, song-and-dance infant, benefits shortly at English's.—The Methusaleh who does amusements on the *Times* daily thinks a notice is not a notice unless he tells several times in the course of it, what "the present writer" has seen or heard.—An original crank as amusement editor is better than an editor retained by house management.

VALPARAISO.

Grand Opera House (George Hankinson, manager): The Boston Dime Museum and Humpty Dumpty co. came, 8th, for a week's engagement, to fair business. Mr. Hankinson gave them the house free for a benefit Saturday night, which shows a charitable disposition on the part of the manager, and all who have dealings with him will find him just and honorable.

Item: Artists from Chicago are at work painting the scenery for the Academy of Music.

IOWA.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): The French Spy co., 6th, matinee and evening, to fair business. Minnie Castle, in the role of the Spy, sustained the character splendidly, and captivated the audience. The fencing scene between Miss Castle and Frank P. Linden, the Mohamed, was thrilling. All the characters were well sustained. Arion co., 15th, week.

CLINTON.

Music Hall (Tate and Fluke, managers): Harry Miner's Silver King, en route to open the season at San Francisco in August, is booked for July 6. Bangs and co. were well received last Fall, though the audience was small.

Colosseum (A. D. Anderson, manager): This place was very popular at one time as a skating-rink, but has lost caste of late. Mr. Anderson has fitted up a stage in the room and will open the 15th with McGee's Lilliputians.

DES MOINES.

Grand Opera House (W. W. Moore, manager): Theodore Thomas' Orchestra, under the auspices of the Philharmonic Society, was the greatest musical event in the history of the city, every seat in the house being sold in advance at $2.50 and $1.50. The only tickets sold at the Box-office were for standing-room. Each solo met with unstinted applause.

Foster's Opera House (William Foster, manager): The Arion Bell-Ringers opened 8th at ten cent prices, and have been doing a good business. Fair entertainment.

Dime Museum: This new venture, under the management of A. H. Aylesworth, is in its first week, and thus far receipts have been in excess of expenses. Many good attractions and the manager seems determined to make it a success. A season of light opera will be given in the near future.

OTTUMWA.

Lewis Opera House (Conn Lewis, manager): The Aiken-Rogers co., week of 8th, to light business. This closes the house for the season, and it will undergo repairs.

KEOKUK.

Opera House: The opera Belshazzar was rendered by home talent 8th and 9th, to large and appreciative audiences. It met with such flattering success that it was thought best to put it on for the third night.

WASHINGTON.

The Graham Opera House Co. was organized here 6th. Capital $20,000. The object is to build an Opera House—which we need. Building will begin at once. Will be ready some time in October.

KANSAS.

WICHITA.

Turner's Opera House (J. A. Simons, manager): Following are the plays produced at this house during the week: Hidden Hand, 4th, 5th; Lady Audley's Secret and the Persecuted Dutchman, 6th; Solomon Isaacs, 8th and 9th, and, opening 10th, The Kansas Volunteers four nights for benefit of the G. A. R. Post of this city. The last named being a new play, I give cast: Gottlieb Myer, J. A. Simon; Harry Miner, J. Hay Cossar; Richard Gordon, J. C. Fenton; Phillip Benton, B. K. Hodges; Charlie Benton, Harry Hollister; Jim Steele, Milt Bowers; Will Dean, Charles Starkey; Washington Jones, Dave McCord; Annie Myer, Annie Simon; Lucy Benton, Kate Noah; Sister Mary, Laura Moon; Sallie Steele, Miss Vance. Business continues good.

Bijou Theatre (Chambers and Rosenberger, manager): This house opened 10th with a stock co. composed of the following: May Wilkes, Mollie Jeffries, Emma Braasch, Genevieve Chambers, J. P. Martin, Horace Vinton, Charles Wells, Frank Freeman and R. J. Masters. Led Astray was produced on the opening night, before a large house, and the manner in which it was put upon the stage pleased every one. The co. was pronounced good. J. J. Kelly, a very pleasant gentleman, is the agent of this co. and is a thorough rustler.

PARSONS.

Edwards Opera House (McKim and Baird, managers): Nella F. Brown, dramatic reader, and an impersonator of considerable merit, entertained a small but fashionable audience 4th.

LEAVENWORTH.

Standard Opera House (Ed. A. Church, manager): Grace Hawthorne, 10th and 11th, in Camille and East Lynne. Good satisfaction, but poor audiences. Weather very warm.

Standard Theatre (H. L. Leavitt, proprietor): Business is increasing very rapidly. People week of 8th: Emma Harold, Cunningham and Curran, Ed. Kelly and Ida Bertha, the Halls (James and Frankie), and Allie Aldene.

KENTUCKY.

LOUISVILLE.

Harris' Museum is the only house open to the public, and it continues to draw such satisfactory business that it will probably run all Summer. The attraction for last week was the Loudon McCormick co. in The Danites. A most creditable representation of the popular play was given. The stage-setting was realistic. Business large. Daniel Bandmann, 15th.

Items: All the out-of-door resorts are doing well. Phœnix Hill Park attracts large crowds every Sunday, when some kind of entertainment is offered, musical or otherwise.—The Grand Central variety hall, with a cafe attachment, is doing an immense business. It offers good specialty people in a long and varied bill at cheap prices. It is on the free-and-easy style, but good order prevails.—Pain, of pyrotechnical fame, will shortly give an exhibition of fireworks at Central Park.—It remains to be seen how tragedy will go at the Museum.—Manager Whallen has concluded not to open the Tivoli. He will change the building, making it into an Arcade. There will be a drive through it, with stores ranging on either side: From its location it is expected the idea will prove a profitable one.—Manager Revell's benefit Monday, 8th, was successful in every way, and the gentleman realized a handsome sum, not to mention the satisfaction that must result from so marked an indorsement as was evidenced by the large attendance. Mr. Harris contributed the use of the house for both afternoon and night performances.

MASSACHUSETTS.

LYNN.

Music Hall (James F. Rock, manager): The St. Bernard Galaxy remained another week to poor business. Will open at Oakland Garden, Boston, for an indefinite period 15th. The regular season at the Hall opened August 23 with T. P. and W. Minstrels. Forty-seven cos. have appeared in 142 performances. Added to this there have been eleven concerts, nine lectures, the Equine Paradox in nine performances, St. Bernard Galaxy in fourteen and a local co. in two performances, making a total of 189 entertainments. J. J. Dowling played to $945.40 at the opening of the season, which, I think, was the largest house. George S. Knight, Zozo, Lizzie May Ulmer, the Leopolds, J. J. Dowling, Monte Cristo, Carrie Swain, Hearts of Oak and Joseph Murphy have played return engagements, and T. P. and W., Boston Museum co. and John Murray have each appeared three times. As usual, Manager Rock's Star course entertainments have afforded the most intellectual pleasure. We have had very few first-class attractions, the latter part of the season being given over to ten weeks of panic-price cos. Although I am no believer in panic prices, I must say that some of these cos. were superior to a majority of cos. that have appeared here this season at regular prices, and also that they have brought to the theatre many people who previously, through impecuniosity or meanness, were never seen there before.

Items: The Pirates engaged Odd Fellows Hall at the opening of the season and played a short-lived engagement to empty benches.—Miss Akerstrom and an acceptable co. followed in the chestnut repertoire and played two weeks to big business.—The only dramatic entertainment at the Coliseum was Miss Mather in Macbeth.—In closing my annual report I desire to return my sincere thanks to Manager Rock and the many travelling managers that I have met, who have, with one exception, treated me with marked courtesy. I trust that I have not overstepped the MIRROR's policy of fair and unbiased criticism.—T. C. Roberts, late advance with John Murray, was tendered a benefit at Odd Fellows Hall last night.—Mrs. General Lander is at her cottage in Ocean street.—Manager John Moulton was in town yesterday.—Manager Cook's compliment is blushingly acknowledged. Thanks, Charley.

HOLYOKE.

Opera House (Chase Brothers, managers): The Ullie Akerstrom Dramatic co. all last week. Crowded houses, even standing-room only, nightly greeted the petite and versatile actress and her excellent support. Monday, 8th, Fanchon; East Lynne, 9th; Leah, 10th; Two Orphans, 11th; Pearl of Savoy, 12th, 13th, with a matinee. With such theatrical fare every one should be satisfied. Miss Akerstrom was realistic as Fanchon, heroic in East Lynne, superb as Leah, excellent as the blind orphan and winning as the Savoy Pearl. People who elevated their noses because the co. was advertised to appear at low prices were convinced on the opening night that the star was certain to become a favorite and the whole co. to be heartily appreciated. And such has proved to be the fact, as the frequent hearty and enthusiastic applause has demonstrated. This week the programme will be changed as follows: Narametta and Little Rebel, 15th; Hidden Hand, 16th; New Magdalen, 17th; Leah, 18th; Fanchon, 20th. I predict a good week's business.

Items: I am informed that Manager A. B. Chase, who is suffering with a broken leg, will be able to return to his home next week.—Many thanks are due Manager Charvat, of the Akerstrom co., for his gentlemanly bearing toward the press.

FALL RIVER.

The season just closed has been, financially speaking, fairly good. Seventy-nine cos. have given 129 performances, of which eight were matinees. One co. opened and one closed its season here. Two new plays have been produced during the season. Twelve cos. have played return engagements. Two cos. have played a week, three have given three performances each, and fourteen have played two performances. The largest house drawn by a dramatic co. was by Joseph Murphy in Kerry Gow; Howard Athenæum, variety; T. P. W., minstrels, and Symphony Orchestra, concert. No opera troupe this season. The attractions may be classified as follows Drama, fifty-one; absurdities, nineteen; comedies, fifteen; variety, seven; minstrel, six; lecture, six; spectacular, six; concert, five; tragedy, four; burlesque, three; pantomime, one, and miscellaneous, six. Large houses have been drawn by Dalys' Vacation, William Redmund, Rag Baby, James O'Neill, Carrie Swain, Hazel Kirke, Howard Athenæum, Silbon and Elliott's Cupid comb., Boston Museum co., Her Atonement, William Stafford, Boston Theatre co., Dominick Murray, Symphony Orchestra, T. P. W. Minstrels, Margaret Mather, Peck's Bad Boy, Thomas W. Keene, Murray and Murphy, Harrison and Gourlay, Hanlon Brothers, Joseph Murphy, Hager's Allegory.

Items: George Salisbury, editor of the *Herald* and *Advance*, was arrested last week charged with criminal libel in an article published in the latter paper. Salisbury is well known by managers.—The Southeastern Massachusetts Musical Association will hold its next convention at Taunton, Oct. 21, 22 and 23. Judas Maccabæus will be the principal oratorio. The Association will try to secure Madame Juch or Emma Abbot. Negotiations are in progress for securing Emily Winant.—Our local French dramatic co. is rehearsing Michael Strogoff, which it expects to present about the 24th.

LOWELL.

Huntington Hall (George O. E. French, manager): Howorth's Hibernica had crowded houses 11th, 12th and 13th. Mr. and Mrs. Jerry Cohan and Annie Irish, old favorites here, are with the co.

People's Theatre (H. E. Webster, proprietor): Alice Oates opened a three nights' engagement 15th, to big business. This house will be closed remainder of week. Jerry Cohan and wife, 22d, in Molly Maguire.

Items: Maude Forrester's Burlesquers at Music Hall July 3 and 4.—Barnum is due here Monday.

PITTSFIELD.

Academy of Music (St. Lawrence, manager): Muggs' Landing, 12th, to a small but well-pleased audience. Alfred McDowell as Beck, the Land Agent, gave us a treat in eccentric comedy.

Items: The Wilson-King-Marion comb. that played here Monday, 8th, had to give concerts on the street the next day to obtain money to get out-of-town, and one of the Wilson Brothers had to pawn a diamond ring.—Barnum's advertising car arrived 8th. Comes July 30.

MICHIGAN.

DETROIT.

White's Grand Theatre (Charles O. White, manager): The temperature on Monday evening was just of the kind to induce theatre goers to turn out *en masse*, and with the ancient Rip Van Winkle as the attraction the house was crowded to the doors. This play has not been presented in Detroit in a long time, and the crowded houses during the entire engagement conclusively proves that Old Rip has many admirers still in existence. Robert McWade and his co. brought it out in a first class manner, and were frequently accorded hearty encores. His Last Legs, and the German burlesque on Richard III. were put on the last half of the week, and drew nearly as well, Mr. McWade amusing his audiences immensely by an admirable exhibition of his versatility. Season closed with this engagement.

Whitney's Grand Opera House (C. E. Blanchett, manager). The farewell testimonial to Manager Blanchett occurred on Monday evening, and was a rich musical treat by home talent. Mr. Blanchett is immensely papular with the entire profession, and in his newly-found vocation of landlord, etc., takes with him the kindest wishes.

Princess Theatre (Charles A. Shaw, manager): This cosy place of amusement Manager Shaw has developed from his rink of that name, putting in first-class stage settings, and in fact all the appurtenances being up to the standard of any theatre in the city. It is his intention to keep things lively for us this Summer, and for the initial attraction has booked the Thomas Orchestra for two nights, 24th and 25th. The Carrington English Opera co. will begin a season of comic opera July 1 and will open with the Bells of Corneville. The prices of admission for the C. E. O co. have been fixed at fifteen, twenty-five and thirty-five cents.

Squibs: Owen Fawcett's co. is meeting with good success on the Michigan circuit.—Lewis Vicary, a Detroit boy, has been engaged to play in Rhea's co. next season.—John L. Ashton has accepted an engagement from the present time to the close of next season with Harry Miner's Silver King co.—It is rumored that Harry C. Baldwin has an offer to become a member of the co. to support Salvini.—Mr. and Mrs. George Kaine will spend the Summer months in Detroit. They have both made engagements to act in W. H. Power's Ivy Leaf co. next season.—Gus Williams was an attentive spectator in one of the boxes at White's on Monday evening. Your correspondent enjoyed several pleasant chats with him between acts. Gus is the life of Mount Clemens, Detroit's pleasant suburban Summer resort.—Lewis George Clark, of Oberlin, O., the alleged original George Harris, of Harriet Beecher Stowe's Uncle Tom's Cabin, was in the city this week on a lecturing tour.—J. K. Tillotson had some trouble with his boat, the *Saginaw*, when he took her to Chicago last week. The Inspector of Hulls deemed the boat unsafe, and refused to give Tillotson a permit to carry excursionists. The matter will be adjusted, it is stated, and Tillotson be allowed to run the boat.—Nothing further to offer in regard to embryo Opera Houses. Charley Shaw was offering $100 this week if any party would tell him definitely whether the Government will accept the Whitney site for the Post Office.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): The presentation of the Shakespeare Water Cure by the Thalia Club, for the benefit of Frank B. Putnam, was the fashionable event of the season. It was also the most clever amateur performance ever given here. Mr. Putnam, of whom I have spoken before, did excellent work as Hamlet, receiving many encores during the evening. The benefit netted $545.47. Owen Fawcett, 25th. Katie Putnam, July 3 and 4.

Item: Manager Powers will visit New York this Summer to book attractions for his two Opera Houses.

EAST SAGINAW.

Academy of Music (Clay and Buckley, managers): Arrangements have been perfected with Theodore Thomas for a concert in the last week of June. Railroad fares have been reduced one-half for the occasion, and no doubt the concert will call out the largest house of the season.

Arena: Cole's Circus and menagerie showed here afternoon and evening 9th. Business fair.

LANSING.

Buck's Opera House (M. J. Buck, manager): Rhea, in The Power of Money, 6th, to big business. As a boy Rhea is very charming and interesting; but, after all, it seems a pity that she should turn to such parts when she is able to portray the strongest roles in the modern drama. During the week, 8th to 13th, while the Spring Horse Fair was in progress, the W. R. Solomon Dramatic co. gave some very light entertainments to very light business. It is to be hoped that the financial result of this week's experiment will nip the venture in the bud.

BAY CITY.

Arena: Cole's Circus showed here on the 8th to good attendance. The circus part of the entertainment was very good, though there was a noticeable deficiency in the programme through the non-appearance of trained dogs and other circus attractions. Forepaugh, 23d.

We have had one or two meetings of our citizens in the interest of building or remodeling the Opera House, but as yet it is not settled to a certainty. Mr. Wood, of Chicago, has been laying plans before the committee.

There is probably no doubt that we will have the object of our hearts' desire, but where it will be located is not yet settled. Ten thousand dollars have been subscribed as a donation to Mr. Westover, and prominent citizens have agreed to make it $15,000 if Mr. Westover will drop the floor down one story, and also build an addition so as to give more stage-room and finish according to the architect's plans. Mr. Westover has accepted, providing he can purchase a necessary interest that is owned by other parties.

The house will be similar in plan to the East Saginaw Opera House, though Mr. Wood speaks of several improvements that can be made on the latter structure.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): House closed for repairs. Haverly's Minstrels, 25th, 26th and 27th. Manager Scott is now in New York booking attractions.

Olympic Theatre (Edwin P. Hilton, manager): House closed for two months.

Arena: Sells Brothers Circus pitched tents, 12th. Very fine street parade. Two performances. The tents were crowded to their utmost capacity at each. Fine menagerie. Arenic performances were commendably good. Adelaide Cordona, Mildred Gardner, Pollie Lee, Willie Sells, Frank Gardner, Will. H. Gorman and Don Jerenimo Bell were exceedingly good in their equestrian acts. Billy Burke is a clever clown. The show was first class throughout, and the Sells Brothers deserve great credit for the very orderly manner in which it is conducted.

WINONA.

Sells Brothers' Circus, 9th. Tent crowded both afternoon and evening. Ring performance good Deserving of special mention are William Sells' jockey act and the trained elephant Sid.

MISSOURI.

KANSAS CITY.

Coates' Opera House (M. H. Hudson, manager); Gillette Private Secretary co. to crowded houses, 4th, 5th and 6th. The co. is a strong one, the piece is exceedingly funny and well it deserved the large patronage. Joseph Arthur's co., A Cold Day When We Get Left, 8th, 9th and 10th, drew moderately well and appeared to give general satisfaction. Grace Hawthorne appeared 12th. A benefit was tendered to John S. Raynor, manager of the Walnut Street Theatre, 11th, at which the following volunteers appeared: Shannon and Hovey, Richmond and Glenroy, Lillie Moore, Boughman and Aldine, Hattie and Dick Stewart (first appearance), Bontin, Murphy and Wells, Mathews and Fisher, Kitty Smith, the popular danseuse; Wiley and Thompson, Ace Levoy and Dougherty and Gormon. One of the most pleasing parts were the feats of juggling and high kicking by Edward Biddle, John Boland and Tom Scofield. Though the programme was a long one, the audience insisted on encores. During the performance of the Irish comedy, Muldoon's Picnic, in which Mr. Raynor took the leading part, Stage Manager Leary stepped forward and in a few well chosen words expressive of the popularity of Manager Raynor, presented him with an elegent silver water-service. Mr. Raynor was so overcome with surprise that it was some moments before he could return his thanks. The house was crowded to its utmost capacity, and the bill was the finest ever presented here.

ST. JOSEPH.

Tootle's Opera House (F. F. Schrader, manager): Grace Hawthorne and a competent co. appeared 8th, 9th and Tuesday matinee, presenting Camille, East Lynne and Miss Multon. Evening business light. Matinee business very large; only limited by size of house. Miss Hawthorne created a very favorable impression.

Review: The season just closed has been generally very good, and from all reports that reach me we have given better patronage than any of the cities in this part of the country. All the good attractions, with one or two exceptions, have drawn large business, and their treasury will be benefitted by their appearance here. The following attractions have played to business running from $400 to $2,000. Salsbury's Troubadours, J. K. Emmet, T. W. Keene, Mapleson's Opera co., Devil's Auction, W. J. Scanlan, Maggie Mitchell, Dion Boucicault, Barlow-Wilson Minstrels, Aimee, Fred. Warde, Parlor Match, We, Us & Co., James O'Neill, Two Johns, My Partner, White Slave, Denman Thompson, Magda Irschick, Joseph Jefferson, Margaret Mather, Rag Baby, Storm-Beaten, Lizzie Evans, Galley Slave and Siberia. The above constitutes part of the strongest line of attractions that has ever appeared at this house and a line that any manager can feel proud of having secured for his patrons. We have had an exceptionally small number of poor attractions, and several of them were proceeded by fine reputations. Theo, Janauschek and Rhea were all booked for last season, but cancelled. Theodore Thomas wanted date held by Rhea, but it could not be given.

Prospects for the future: Mr. Graham, the scenic artist for the handsome Gillis Opera House at Kansas City, has been engaged to paint seven sets of new scenery. These, with several that were added during last year and the large stock previously on hand, will enable the management to stage all kinds of entertainments in good style. The house will also be painted and generally overhauled throughout. Three new exits have been provided, and the house is now absolutely safe and care will be taken not to have them too close together. Already Salvini, Mapleson, Emma Abbott, Modjeska, Milliken's Opera co., Genevieve Ward, Lawrence Barrett and others of equal prominence have been booked.

The local papers have been praising Mr. Schrader highly for his success in the past year, the first of his management, and I am only too glad to add my congratulations and offer thanks for the many courtesies I have received at his hands.

LOUISIANA.

Burnett Opera House (O. C. Bryson, manager): Howard and Max's Comedy co. came week of 8th to good houses at popular prices, giving excellent performances to delighted audiences. Of the co. Charles Howard, in old darky specialties; John Max, the Dutch comedian, and J. C. Oliver and Marie Dearing, sketch artists, are all good in their respective lines. The co. deserves success.

Items: Charles Howard claims to be the original Uncle Tom and the oldest living aged darkey delineator.—Bill Shaffner, after a short but not brilliant career with Cortena's Wild West, as head bill-poster, is home again, the co. having stranded at Galesburg, Ill.

MONTANA.

BUTTE CITY.

Mme. Janauschek, who was the first attraction to appear here in several months, opened at the Renshaw Opera House, 1st, for one week. She was warmly welcomed and the large audience gave evidence of her well deserved popularity.

Frederick Warde, opened on the Montana Circuit at Missoula, 8th. He will arrive here 22d, and remain a week.

The New Opera House is rapidly approaching completion and will probably be opened next month. Peck's Bad Boy co. is booked for July and it may be the fortunate attraction to open the new house.

NEW JERSEY.

JERSEY CITY.

Academy of Music (William Henderson, manager): Esmeralda was continued all last week to only light houses. The co. was an excellent one, and was appreciated by the audiences. J. K. Emmet, in Fritz in Ireland, 15th, 16th, 17th, 18th, opened to only a fair house, and it was plainly evident that the magnetic power of the star is a thing of the past. His singing lacks the old-time harmony and vigor, when its insinuating melody sent the audiences home humming or whistling. The co. is light, and so is the play. This is the closing attraction of the season, and it is just a little singular that it did not attract larger houses.

Washburn's: Eviction did a fairly remunerative business last week, and pleased the audiences. The co. is a very fair one. W. J. Shea's Jesse James comb. opened 15th, for a week, to a large and sweltering house. The play ran smoothly and pleased the audience, which was largely composed of lovers of this style of drama. The co. is a very good one, with Mr. Shea in the title-role. A trained horse is also one of the features.

Items: Manager Hyams takes a benefit, 29th, in conjunction with Harry Fisher, of Harrigan's co. The attraction will be Harrigan's co. in The Major, with an olio.—J. K. Emmet showed evident signs of displeasure at the smallness of the house and refused to honor an encore.—Mr. Washburn will return to his duties about July 4.—The Academy will be occupied by several educational establishments for commencement exercises and receptions during the next couple of weeks.—Manager Henderson at his seaside cottage, Treasurer Hirsch at Tompkins Park, and Ticket-taker Crawford rusticating among his chickens near the Orange Mountains, will give the Academy a deserted appearance during the rest of the season.

NEWARK.

Grand Opera House (Leonard Gray, manager): The Sea of Ice, with Lottie Church as the star, drew good houses all last week. Loduski Young with a good co. plays East Lynne this week. The season of this house will close on July 31. After being thoroughly redecorated and improved it will be re-opened for the Fall season on August 31 with a spectacular performance of The World.

Newark Opera House (Fred Waldmann, manager): Harry Colton and Abbie Pierce in Kentuck have appeared to light business. This week the house is closed. It will open again 22d.

Summer Pavilion Theatre (H. C. Danforth, manager): Variety has been the order of the day at this favorite resort. Jerome's Brilliants filled the house last week, and this week the Silbons, the Wood Family, the Wesley Brothers and Watson and Earl will be the attraction.

Item: Alfred R. Gaul's cantata of Ruth was very nicely performed at the Belleville Avenue Congregational Church last Wednesday.

NEW YORK.

ALBANY.

Leland Opera House (William Austin, manager): The New York Comic Opera co., an organization composed of some good and a great deal more poor material, sang Patience and Pirates to fair receipts last week. Charles Shackford as the Pirate King, Frank Irving as the Major-General, Jennie Reiffarth as Ruth and Hattie Anderson as Patience and Mabel, did some commendable work and were rewarded by becoming general favorites. The present week will see the advent of the Lyceum School co. in its repertoire.

Museum (Jacobs and Proctor, managers): Maude Granger was seen to advantage last week in Article 47 and Camille, and a series of large houses was the result. Sidney Armstrong was seen in the principal roles at the matinees and also on Saturday night, owing to the temporary indisposition of Miss Granger. George Learock, an old stock actor of the Leland, gave the star efficient support, and received a large share of attention. Lottie Church, in The Sea of Ice, is booked for the current week.

Hudson Avenue Pavilion (Jacobs and Proctor, managers): The St. Felix Sisters comb. was fortunate in attracting a large degree of patronage, and the programme was bright and sparkling throughout. The Harris Comic Opera co., in the Chimes, Patience, Billee Taylor and Girofle-Girofla, will probably test the capacity of the tent during the present week.

Arena: Ryan and Robinson's Circus drew a large business at all the performances last week, and will remain another week, and possibly as long after as the receipts will warrant. It is the old-fashioned circus of days gone by, and that, in connection with a fairly good ring performance, constitutes its claim on public favor.

Brevities: Joseph Chenet, of Rochester, is the presiding genius at the Pavilion for the Summer.—Dora Wiley occupied a box at the Leland Saturday night, seeing the Pirates.—The improvements in the Pavilion are numerous, but none are more acceptable than the solid wooden floor that takes the place of the sawdust of last season.—Among the recent professional arrivals in town are Lawrence Eddinger and John A. Henshaw.—Esmeralda will be seen at the Leland next week.—S. M. Hickey has become manager of Pleasure Island, familiarly known as the Coney Island of Albany and Troy.

BUFFALO.

The Court Street Theatre and Bunnell's Museum are the only caterers to the public at present. At the former, Bennett and Moulton's Opera co. has been giving The Mascotte, Chimes of Normandy and Olivette to a succession of crowded houses. On some evenings the standing room only sign was swinging. Although the maximum price was thirty cents, the audiences were of a nice character. Continue another week with a new bill.

At the Museum Katherine Rogers drew good-sized audiences last week. Miss Multon, Leah and other plays were the attraction. Lennox's Hoop of Gold co. is the next to fall into Summer and museum prices. Will be seen this week.

Salsbury and Cody's Wild West Show struck it large at the Driving Park Friday and Saturday. The weather was very favorable. Probably $25,000 people attended the two performances. The venerable scalper, Sitting Bill, is now an object of admiration with the party.

The Academy of Music will be open 17th and 18th, Queen Hildegarde, the production of Charles D. Deather, being given for a local benefit.

Theodore Thomas Orchestra, assisted by Emma Juch, Hattie Clapper, W. J. Winch and Max Heinrich, give two concerts at the Armory building, 29th and 30th. The object is to help the Music Hall rebuilding fund, and it will bring out large audiences. Already the sale has been fast. The fund needs a start, it having languished somewhat of late.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): The Galley Slave was the attraction last week and good houses were present at each performance. The co. was not up to the standard. This week Maude Granger.

Item: THE MIRROR man was called upon by genial John M. Burke, general manager of the Wild West enterprise, and by him ushered into the presence of Sitting Bull, who greeted him warmly. Mr. Burke is quite a character with this organization, being known among the cowboys as "Arizona John," and by the Indians as "Scarface."

HARLEM.

Mt. Morris Theatre: Emma Hendricks and co. appeared Monday night in what the lady terms "her own version of Mrs. Wood's novel of "East Lynne," the adapter assuming the dual role of Lady Isabel and Mme. Vine in passably fair style. H. G. Clarke as Sir Francis Levison; Harry Pierson, as Archibald Carlyle; W. J. Dixon, as Mt. Severn; F. C. Wells, as John Dill; Nellie Keen, as Barbara Hare, and Jennie Wills, as Cornelia Corney, were all very good. The box-office receipts barely paid the gas-bill. The play was very acceptably mounted and dressed. Well pleased audience.

Pavilion: Bryant, Richmond, Sheehan and Coyne's comb. appeared on Monday night to an audience which, with the people turned away from the doors, would have tested the capacity of the Madison Square Garden. Every inch of the vast auditorium was packed to an extent anything but comfortable. Collectively the entertainment is very good, the specialties, songs, dances and acrobatic feats being excellent. Coleman and McCarthy, in A Coachman's Picnic; Durell Twin Brothers, acrobatic cat duet; Daisy Norwood, serio-comic; Tom Ward, contortionist; Yeleaeb, instrumentalist; and Bryant and Richmond, in eccentricities, were all well up in their business. Grogan's Reception, a very laughable afterpiece, elicited much merriment. Next week, the Gaiety Comedy comb. in Bubbles.

Items: When the heavy rain of Monday night began to beat upon the Pavilion tent, the canvas stood the test for about an hour and a half. But when the water began to accumulate in the recesses of the covering, there was bulging here and there, and the water poured in torrents upon the audience, who began to don rubber coats and raise umbrellas. The gods in the rear raised a row at this. Manager Cameron, however, managed to arrange things to the satisfaction of all, and the show proceeded.—Soon the tenants in the buildings about to be razed to make way for Harry Miner's uptown theatre will be given "notice to quit," and the work of demolition and construction begin. The contract calls for the opening of the house by August.—We fear that the Mt. Morris has lost caste as a place of amusement. The audience on Monday night evidenced that fact, and the co. felt it.—The S. P. C. C. on last Saturday arrested the Wood Family, under the Infant Act. The three girls are under thirteen years of age, and their twenty-two-year-old brother was held for aiding and abetting a breach of the law.

CORTLAND.

Cortland Opera House (Mahan and Vosburg, managers): Mahan's Musical Convention opened 8th, with a chorus of over 400. Among the noted singers engaged were: Mrs. Juvia C. Hull, of Boston; Fred W. Jamson, of New York; D. M. Babcock, of Boston; Mrs. Martha Dana Shepherd, pianist. Professor Scheuch's Orchestra, of Rochester. The entertainments were of the exceedingly fine order and were largely attended.

LOCKPORT.

The Pullman and Dingess Circus, 10th and 11th, to big business; standing-room at a premium at each performance. Prince Flatow made a great hit with his acrobatic tumbling.

TROY.

Griswold Opera House (Jacobs and Proctor, managers): The twelve performances of The Stranglers of Paris drew large audiences past week. The play was well presented, Marie Wellesley making a distinct hit as Sophie. The Dora Wiley Opera co. open its two weeks' engagement 15th with The Mascotte.

Now and Then: Professor Miller's Orchestra at the Griswold made a hit last week by rendering selections from Gilbert and Sullivan's new opera, The Mikado. The Professor has a faculty for outdoing all neighboring orchestras by capturing the latest successes.—The business at Apollo Theatre continues good and the attractions presented are praiseworthy.

OHIO.

COLUMBUS.

Grand Opera House (Miller and Okey, managers): It is Never Too Late to Mend was given by the stock co. last week, and business was big. Frank Campbell made a fair Tom Robinson and Edward Powell a stiff George Fielding. Florine Malcolm, as Susan, did [illegible] well for her first week in a leading part. [illegible] of Harry Rand was the best piece of work in the performance, and made many new friends for him. [illegible] week, Sea of Ice; next, Three Guardsmen.

Comstock's Opera House (F. A. Comstock, manager): The Rhinehart Juvenile Opera co. gave a very [illegible] entertainment last week. Houses small but enthusiastic. Bertie and Goldie have sweet voices, and [illegible] Ralston is a first-class comedian. The Mexican Typical Orchestra gave one of their splendid concerts 12th to a very light house.

Items: James G. Miller, of the Grand, has gone to Chicago to take charge of the Fosselle party.—Will Raymond, Banks Winters, W. F. Holmes and W. W. Black will form the Crescent City Quartette with [illegible] Nish, Slavin and Johnson's Minstrels.—Camille D'Elmar has been retired from the co. at the Grand, and will probably give lessons in elocution.—F. A. Kennedy has withdrawn from the Grand and gone to Chicago.

DAYTON.

The Grand (Larry H. Reist, manager): Bartholomew's Equine Paradox did a splendid business during the past week. I hardly think it necessary to go into details regarding the performances of these horses. It will suffice to say that they left the same pleasant impression made throughout the country.

Memorial Hall: The Home co. presented Honeymoon, 9th, and The Colleen Bawn 12th, to large and highly pleased audiences. The military drama, Our [illegible], will be given 16th. One of the features will be the appearance on the stage of the Home Band and several companies of veterans. Young Mrs. Winthrop, 20th.

Cues: Manager Larry H. Reist will benefit 22d. The attraction will be Jennie Calef, in Little Muffets. If Manager Reist expects to accommodate his numerous friends he had better enlarge the Grand about twofold.—J. Clinton Hall, stage manager of Memorial Hall, has obtained permission from A. M. Palmer to produce Young Mrs. Winthrop, Esmeralda and Hazel Kirke at the Home this Summer.—The Great Western Band gave one of its delightful concerts at Wiedner's Opera House 14th.—The programmes at the Home 13th were like country pie—a little short (in number).—There will be no attraction at the Grand this week, the first void since the opening of the season.—Manager Sam Henderson has not been down for some time. Why?—John D. Mishler, manager of the Equine Paradox, is one of the most agreeable managers on the road, and makes hosts of friends wherever he goes.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): The Naiad Queen was reproduced 10th and 11th as a benefit to A. C. McKnight, the proprietor of the opera. The audiences were exceptionally large and displayed great satisfaction at the performances. The Mexican Typical Orchestra returned to only fair business 12th. Thoroughly first-class entertainment. Each number on the programme was greeted by rounds of applause.

Arena: Equine Paradox week of 15th at Black's.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): Miner's Silver King co. filled the second week of our Summer season, and played to fair business, not as good, however, as the merits of the co. and play deserved. But The Silver King is entirely too long for a hot-weather attraction, for there are many people who are content to remain seated during a pleasant Summer evening for three hours and a half, even to see the best performance. Mr. Brien's Denver is a fine piece of acting. The only fault that could be found is that he uses too much deliberation in his speech. At least half an hour might be saved off the evening by his speaking his lines a little faster. Rhinehardt Juvenile Opera co., 22d, week.

People's: Beane and Gilday have been giving a specialty performance during the week to fair business. The co. are very clever in this business, and a good bill was presented.

Silver King Notes: J. L. Ashton joined the co. here, playing Baxter, the Detective. G. D. Fawcett, the Cripps of the piece, had a birthday while here, and was presented by Manager Hume with an elegant shaving set. Helen Blythe was quite ill during the first part of the week, and it was with great difficulty that she played her part. Mr. Brien stepped before the curtain last Saturday night and thanked the press and public for the appreciation shown the performance. He also complimented our orchestra and the stage hands, and spoke very highly of the accommodations behind the scenes.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager): The St. Quinton Opera co. opened the Summer season of this house on the 8th, and did good business the entire week. Madame Favart, Olivette, Mascotte and Chimes of Normandy were presented. Miss St. Quintin is a clever actress, with a good voice, and sang the various title roles in a very creditable manner. Support was fair.

Items: Manager Schaefer entertained the St. Quinton co. on the 12th, at Myers Lake, a pleasant Summer resort just west of our city. They all report a good time and speak in the highest terms of Mr. Schaefer's hospitality.—Miss St. Quinton was tendered a serenade by the Battalion Band on the evening of the 12th, after the performance. Mr. Kyle, the manager, on behalf of Miss St. Quintin, thanked the members of the band for the compliment and assured them that the visit to Canton had been a very pleasant one and long to be remembered.

OREGON.

PORTLAND.

Casino Opera House (A. S. Gross, manager): At this writing (4th) Pirates of Penzance is playing to fair business. Louise Lester does very well as Mabel, and the same may be said of Louise Edgar as Edith. The Major General of Edwin Stevens is all that could be desired, but I am sorry to see Harry Gates doing so poorly. He neither sings nor acts the part of *Frederic* as he should. He appears on the stage almost as if he were [illegible]. Frank Blair as the Sergeant does well. The choruses are excellent and the costumes handsome. Ermenie, 12th. The co. went to Astoria, 9th, and played three nights.

PENNSYLVANIA.

NEWCASTLE.

Opera House (R. M. Allen, manager): A party of "jays," sailing under the name of "The New York Standard Dramatic co.," drifted in here, 8th, and played all week at ten and twenty cents, with a repertoire of chestnuts, viz.: Factory Girl, Ticket-of-Leave Man, Led Astray, East Lynne, Hidden Hand, Ten Nights in a Barroom and Brought to Justice. Business better than deserved. Advertised—Hazel Kirke, Esmeralda, May Blossom, etc., but a warning letter from A. M. Palmer, who had been notified, settled the business.

Items: The season has about closed here, and it has been only fairly satisfactory. Forty-eight combs. gave sixty-three performances to average business. I predict a better season for '85-86, financially, and Manager Allen is already booking some fine attractions.—John Horner and John Russell, of Hunting and Hurlbert's Circus, spent Sunday here. The former gentleman doubles with George Topack for season of '85-86.—C. Durban, last season with Minnie Maddern, has signed with Lizzie Evans, at an increased salary, for forty weeks, and will do advance work. He is a hustler.

READING.

Grand Opera House (George M. Miller, manager): Lillie Hinton, 8th, in Meg's Diversion; 9th, Kathleen Mavourneen, and 10th, Little Barefoot. Large houses. During the performance she received several beautiful floral offerings.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): Blaisdell Brothers' Comic Opera and Comedy co., 8th, to small audience, but giving a very good variety performance. In the opera, the Rival Suitors, Maud Beverly sang the part of Fleurette charmingly and was liberally applauded.

BUTLER.

Butler Opera House (J. J. McCandless, manager): Doctor Talmage lectured 9th to $315 house. Prices fifty and seventy-five cents. People's Opera co., 17th to 20th.

Arena: Hurlbert-Hunting Circus performed 11th to good business. Canvas being scarcely large enough to accommodate the crowd.

Items: E. W. Porter, ahead of the People's Opera co., was in town, 11th.—Our Opera House will run all summer, provided good attractions can be had.

EASTON.

The Opera House is closed for the season, after having an unusually successful year. Since Sept. 1 about ninety performances have been given, including nearly all the stars of prominence, as well as the more clever combs. During the Summer much will be done to freshen the Opera House, which is even now one of the pleasantest and most convenient places of amusement outside of New York. The season was to have been finished by Flora Moore's Bunch of Keys co., but the hot weather interfered.

RHODE ISLAND.

PROVIDENCE.

Sans Souci Garden (W. E. White, manager): Atkinson's Bad Boy co. closed a very successful engagement Saturday evening. The weather being cool, the garden was filled at each performance. This week we seen Murray and Murphy in Our Irish Visitors. The co. comes to us for the second time this season. It made such a hit on the former engagement that it is sure of big houses all the week.

Comique: The great Pat Rooney and the burlesque Orpheus and Eurydice will be produced, introducing Louise Dempsey, Marie Sherman, Veale White and Carrie Wentworth in the cast. The Alice Oates co. played to very good business last week.

Items: W. E. White, it is understood, has offered $8,000 for the Providence Opera House.—S. P. [illegible]

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at No. 12 Union Square, by THE MIRROR NEWSPAPER COMPANY, Proprietors.

HARRISON GREY FISKE . . EDITOR

SUBSCRIPTION.—One year, $4; Six months, $2.

ADVERTISEMENTS twenty cents per line, agate measure. Professional Cards (13 lines), $13 per quarter. Terms cash. Further particulars mailed on application. Advertisements received up to 1 P. M., Wednesday. Foreign advertisements and subscriptions taken at home office rates by our European agents, The International News Company, 11 Bouverie St. (Fleet St.), London, England; Emile Turquem, 15 Boulevard St. Martin, Paris, France; F. A. Brockhaus, Linkstrasse 4, Berlin, Germany; F. A. Brockhaus, Querstrasse 29, Leipsig, Germany; F. A. Brockhaus, 4-1 Plankengasse, Wein 1 (Vienna), Austria, where THE MIRROR is on sale every week.

THE MIRROR is supplied to the trade by all News Companies.

Make all checks and money orders payable to THE NEW YORK MIRROR, Station D, New York P. O.

Entered at the New York Post Office as mail matter of the Second Class.

NEW YORK - - JUNE 20, 1885.

*** *The New York Mirror has the Largest Dramatic Circulation in America*

MIRROR LETTER-LIST.

Armand, Joe
Aldus, Nellie
Anthony, Mgr.
Allen, John
Arlington, Maggie (2)
Armstrong, Kirk
Aldrich, L.
Aveling, Harry
Alliger, James
Brooke, H. P. (2)
Barrett, Lawrence
Burton, Charles A.
Bang, Johan G. de
Bishop, Chas. J. (3)
Bell, D.
Blythe, Helen
Beere, M.
Bigelow, R. A.
Benn, Edgar Leo
Brooks, Joseph
Boston Ideal Opera co.
Bass, Nellie
Baker, Emily
Bedell, Dan'l
Bryton, F.
Blackmore, H. D.
Bowron, W. L.
Barry, Helen (2)
Bonfort, Philip
Bally, Fred. (2)
Barringer, Charles
Bangs, F. C.
Bruening, G.
Blair, May
Brown, R.
Barry and Fay
Booth, Edwin (2)
Bolton, C. E.
Barry, Wm.
Bartlett, H. T.
Bailey, G. T.
Bowers, Mrs. D. P.
Bailey, Mollie (2)
Brocolini, Signor
Bowman, Fred
Brown, F. A.
Blakey, T. W. H.
Burnside, Miss Jean
Barber, John
Boshell, Amy
Curtis, M. B.
Collins, John J.
Carver, F. H.
Chambers, Augusta
Cay, John E.
Chase, A. B.
Chizzola, C. A.
Craig, C. G. (2)
Carey, E.
Clements, F.
Caffray, J. N.
Calef, Jennie
Cleaver, Lillian
Carleton, Will
Coleman, L.
Chalace, Hearietta
Culleton, Annie
Chapman, F. M.
Cherie Adelaide
Claxton, Kate (Mgr.)
Crosman, Henrietta F.
Chapman, Hawley G.
Campbell, Bartley
Coleman, Edward
Crowell, J. H.
Corbyn, Sheridan (2)
Dickson, Belle
Douglass, May
Dauvray, Helena
Densmore, Louise
Dearborn, C. A.
Dern, W. J.
Dodge, Julia R.
De Smidt, Mme.
Davis, Charles L.
Dana, Newton
Dunbar, C. D.
Doud, Frank (2)
Destosmo, Mrs.
Daplon, Eugene
Evans, Lola
Elsler, Effie (2)
Eytinge, Rose (2)
Emmet, J. K. (Mgr.)
Eytinge, Harry
Elgington, Lillian
Emmet C. C.
Earl, Mabel
Edgar, George
Edwards, W. A.
Eustis, Fred
Edwards, J. L.
Excelsior Folly co. (Mgr.)
Foster, Louise
Fisher, Charles
Frew, Charles
Frear, Fred H.
Foster, Roger
Forresters, The
Fulford, R.
Fawcett, Owen
Farmer, Harry
Fox, Della
Fessenden, Lucy
Ford, F. W. (2)
Fish, J. S.
Fenton, Essie
Gilbert, Laura
Gannon, Maud
Gill, W.
Gardner, C. R.
Gale, W.
Gunter, A C. (3)
Grady, C. J
Griffith, T. J.
Griffith, W. N.
Gardner, F. L.
Gray, Jennie
Goodwin, F. L.
Gardner, E. M.
Gallagher, May
Greene, Clay M.
Gould, Annie H.
Goodwin, Nat. C.
Harrison & Gourlay (Mgr)
Harrison, Sam
Harvier, Edward
Hill, Geo. A.
Haynes, E. G.
Hewson, John
Hill, George W.
Hosmer, Ormond (17)
Hight, Fred.
Howard, Bronson
Howe, James
Harrison, Maude
Hosmer, J. C.
Hall, J. M.
Howe, Miss
Howe, Frank
Holland, Minor (3)
Hoyt, Chas
Howe, Willie
Hough, Mr.
Hoyt, Ch.
Hoyt, Carlo
Hosmer, S. M.
Leonard, N. B.
Lane, W. F.
Lloyd, F. G.
Lytell, W. H.
Ludlow, Charles
Lewis, Jeffreys
Lytle, R. W.
Lynch, Ed (2)
Livingston, Nellie
Metcalfe, Marietta
Mann, Harry
Morrow, Elsie
McDowell, Alf.
Mullen, James
Mortimer, Ed.
McKenzie, Alex,
Montgomery, Robert P.
Maubury, Charles
Morse, F. F.
Murphy, Joe (Mgr.)
Mace, James W.
Macy, S.
Morris, J. A. (2)
Maeder, Frank (2)
Miller, Joachim
Mills, Mary
Miller, Margaret
Morrissey, James (2)
Maubury and Overton
Montague, Mgr
Mortimer, Mabel (2)
Modjeska, Mme. (2)
Maguire, Mr.
Morean, Eugene
Marryat, Florence (2)
Maguire, Thos.
Mitchell, Miss J. M. (2)
Miller, Ch. A.
Maeder, Fred. (3)
Marston, E. F.
Morgan, Willie
Maginnis, Dan
Maginley, Ben
Markham, Pauline
McDonald, Charles
McNamara, Mr.
McVicker, Horace
Morse, W. F.
Nobles, Milton
Nicholls, Hamilton
Newman, Marie
Nourse, D.
Nelson, J. E.
Nicholson, P. F.
O'Neill, James (2)
Oakes, Fred
Obrenstern, C. J.
Odam, Walter
Olmi, George
O'Malley, F. F. (2)
Pennoyer, Gus (2)
Plympton, Eben
Price, Edward H.
Percy, Fred
Parr, Helen
Poullain, L. N. (3)
Parrott, M. J.
Points, Tom
Putnam, Katie
Pingree, Emma
Penner, Carrie
Piton, A.
Pendy, John
Poor, Charles B.
Phillips, Gus (2)
Pulsifer, Chauncey
Pagett, Will F.
Pcullett, Geo.
Rosenquest, Mr.
Rhea, Mlle.
Rainford, Milton
Robson, Stuart
Ramsden, F. (2)
Randall, W. H.
Russell, Harold (2)
Raymond, J. T.
Rland, Mr.
Rickaby, J. (3)
Rogers, Katherine
Russell, Mary
Richards, Harry (2)
Rich, Carrie L.
Ranch 10 (Bus. Mgr.)
Runnell, William
Ritter, Prof.
Ross, A. M.
Rodgers, Chas.
Robertson, Wm. H
Richmond, Horace
Robertson, Charlie
Ruby, Marion E.
Rose, Fred.
Rolfe, Chas.
Rankin, Geo.
Rice, Mary L. (2)
Raymond, H.
Rider, M. L.
Remenyi, E.
Rogers, Loraine
Reed, Roland
Rosa, Patti (Mgr.)
Roberts, Frank
Raymond, Flit
Revere, Blanche
Rivers, Mabel
Reynolds Walter
Stevens, E. A.
Standish, Harry
Scanlan, W.
Stevenson, Charles
Staley, G. C.
Stone, E. G.
Sherwood, Alice G.
Standish, Mrs. Annie
Stewart, F. C.
Shewell, L. R.
Seymour, W.
Sargent, H. J. (2)
Searle, Cyril
Smith, A. R.
Starke, F. E. (2)
Strakosch, Maurice
Sanger, Della
Stuart, J. H.
Scott, F. N.
Stuart, Mary C. (2)
Sherman, Florence
Silliven, G.
Sheesan, Mr.
Smith, Mrs. John E.
Stoddard, Harry (3)
Simpson, Alfred L. (2)
Thomas, Agnes
Thompson, Charles
Thompson, J.
Taylor, W. E.
Turnock, Eva
Taylor, Marie (2)
Turner, Fred.
Tracy, H. (3)
Tobin, M.
Turpen, Minnie
Tayleure, Roland
Turner, Carrie
Thompson Opera co.
Ulmer, G. E.
Ulmer, G. T. (2)
Verner, C. E.
Van Veghten, E. H.
Vane, Sadie
Weber, Maud
Wilson, Orrin
Wallick, James H.
Warner, John
Wilkins, Clarence (2)
Wright, George L.
White, Douglas.
Welch, F.
Wooderson, J. L.
Weed, Lew
Wood, Daisy
Williams, Dan (2)
White Slave co.
Wilson, M. M.
Welch, W.
Wyman, A.
Williams, C.
Watson, Louisa
Wood, Oliver
Warkensteen, A. J.
Wyndham, Charles
Wright, J. K.
Warde, F. (2)
Webber, Harry
Wainright, R. (2)
West, Olive
Wilson, Rosa
Wilmere, Josie
White, LeGrand
Warren, Edward
Young, Frank
York, James (2)
Zlande, W. F.

Professional Litigation.

When there is nothing else doing in the Summer term managers and actors amuse themselves by going to law. A fine crop of professional law-suits, of all kinds and descriptions, have come to notice within a few days. It appears as if all the differences and grievances that arose during the past season are now being transferred for settlement to the legal arena. Actors with broken contracts; actresses demanding payment of arrears in salary; managers suing artists for damages caused by violated agreements; applications for divorce; wives asking for support and maintenance—these are a few of the classes of plaintiffs and complainants who are clamoring for justice or its financial equivalent. The cumbrous machinery of the law surely needs extra greasing if it would tackle this small army of theatrical litigants, make room for more to come, and attend to the wrongs of other people into the bargain. There is more sense than humor in the suggestion that a court for the trial of theatrical cases, presided over by a Judge familiar with dramatic custom and usage, might with propriety be established. The profession is a little world in itself, and intelligent consideration of matters affecting it cannot always be expected in the ordinary courts of justice. THE MIRROR'S oft-repeated advice to submit professional differences to a commission of theatrical experts for adjustment is worthy of attention when the large number of litigants at present struggling in the law-courts is borne in mind.

A Shameful Affair.

The incipient disturbance created by the non-appearance of John McCullough at the benefit of Messrs. Levick and Plympton in the Star Theatre on Saturday night has occasioned considerable comment, arising from the peculiar circumstances attending the incident. The audience, many of whom had been attracted by the announcement of McCullough's participancy, were rightly punished for their disappointment. They had gathered to witness a spectacle that promised to satisfy a morbid craving; they were cheated of their expected pleasure. Had McCullough acted, as advertised, and had he in his weak and diseased condition gratified general expectation by doing something "not down on the bills," a great moral responsibility would have been incurred by the assemblage in front as well as by the actors under whose auspices and for whose benefit the entertainment was given. Fortunately they have not this grave charge to answer.

It is said that at least one day previous to the performance Mr. McCullough expressed his dissatisfaction with the preparations for it and sent word to Messrs. Plympton and Levick that he had determined to take no part in it. For the truth of this gossip we cannot vouch, but it appears to us that in case the statement is reliable, the beneficiaries owed it to their patrons and to the public generally to advertise the change of programme as promptly and as widely as possible. We do not for a moment suppose that professionals of the standing and character of Messrs. Plympton and Levick would intentionally permit an audience to assemble under such conditions for the purpose of gathering in a few extra dollars. And so we can only blame them for having approached Mr. McCullough and procured his consent at the beginning, for in doing this they contemplated giving a performance which, under the circumstances of the tragedian's physical condition, could not have been otherwise than revolting to good taste. It may have been that, had he appeared, he would have played the scene for which he was set down acceptably in an artistic sense; but, on the other hand, he might have broken down under the excitement of facing a large audience after a long rest, enforced by mental and physical prostration. Even in the former case the culpability of those who induced him to reappear would have been morally grave, for it was McCullough's name, beyond doubt, that drew a large number of those in attendance. It is well for all concerned that he declined to make an exhibition of himself.

Identity of Actors.

The other day, in conversation with a journalist, John T. Raymond related the circumstance of his having been called upon to decide a bet regarding his age, one of the persons concerned in the wager having maintained that the comedian was sixty-five years old. "I've played old men's parts," added the actor, "until they take me for an old man."

That the illusion of their stage impersonations should always surround players in the minds of play-goers is natural enough. Indeed, if the public were better acquainted with the personality of actors as it is presented on the boards and less with their appearance in private life, it would be vastly better for the actor's art. The disillusionizing and unpleasant effect of meeting a heavy villain on the street in friendly converse with the heroic leading man is one that many lovers of the playhouse have felt. The desire that exists, particularly in the feminine quarter, to penetrate the mystery of the footlights and those behind that dividing line, is singularly keen. Actors, to preserve their professional character beneath the blinding glare of public curiosity, would be obliged to make the enactment of their favorite characters a matter of perpetual care and concern.

Mr. Raymond is not the only man who has misled people into supposing that they are old without the trappings of their parts, or in some other way like the characters they represent. It is only the bad actor who cannot disguise his personal attributes that is the same to the observer both on and off the stage. There is, therefore, in Mr. Raymond's anecdote a compliment of no doubtful purport.

The Machine Drama.

In these latter days a variety of causes have tended to disintegrate the amusement world. Of these we take it that the principal solvent has been the demoralization of the play-market.

The writing of plays on false principles may be assigned the first place. Its essential fallacy may be shown in the open declaration of a popular London dramatist who has for years been a principal caterer to the American public. "No p'ay," quoth this dramatic manufacturer, "leaves my hand without containing every detail of stage management, including descriptions and sketches or ground plans of the scenes, the position of every piece of furniture and every movement of the characters throughout the play. Also the make-up and dressing, and, to a very great extent, the tones of voice in which the actors are to speak. From this there is no departure of any consequence."

This scheme does not appear to afford much scope for individual genius—it rather ministers to the requirements of a marionette performance or the wooden comedy of Punch and the puppets. The writing of dramas has therefore ceased to be the pursuit of men specially endowed, but has rather settled into a display of mechanical and what we may call routine and topical ingenuity. We rather fancy Shakespeare inventorying his tragedies in the spirit of a household auction or public sale, and Edmund Kean doing clerical duty under the detailed order of a deputy sheriff acting as martinet drill-master.

The buzz-saw turns out such work when it has to deal with pine and oak logs; and puts upon the market with steam rapidity its slab-boards and sapless scantling. Such being the devitalized dramas we have thus introduced in many cases by chaffering hucksters whose absurd enthusiasm and Cheap John touting is just suited to the kind of wares they have to offer.

The life of dramatic enterprise in a true sense having been eliminated from the play itself, and the motive power of the actor been paralyzed, the last resource of the manager is sought for in the capacious brush of the scene-painter and the brilliant needle and shears of the costumer.

As the finale of these preliminaries we have, as might be expected, instead of dramas, machine constructions, for actors often dummies, and instead of histrionic talent and vivacity, the splendor of silks and the rigor of duplicated fashion-plates.

The reorganization of the stage must therefore begin at the beginning: with better plays, written and evolved as dramas by men of dramatic proclivities, whose attention as playwrights is directed less to the gilding and the dead body he is dragging (as was the fashion of a Roman triumph in retiring from the field of blood and carnage) at its tail, while the charioteer aloft in wooden pomp pays small regard to the blooded qualities of the steed that carries forward the lumbering machine.

Personal

GOLDTHWAITE.—Above is a picture of Dora Goldthwaite, who has played Mary Brandon in My Partner for six consecutive seasons, and who will next season create a leading part in In His Power.

NORMAN.—Alfa Norman is quite ill, worn out by overwork.

HILL.—Caroline Hill, who has been seriously ill, is convalescing.

CURTIS.—M. B. Curtis, at last accounts, had arrived in San Francisco.

HENDERSON.—Ettie Henderson is adapting George Ohnet's "Countess Sarah."

WAITE.—Ex-Alderman Waite devotes much of his time to his interests at the Casino.

HARRIGAN.—Edward Harrigan received a fine reception in Boston on Monday night.

SMITH.—Last week Mark Smith was re-engaged by Manager McCaull for next season.

KRUGER.—Jacques Kruger's eldest daughter will shortly graduate from a school in this city.

MOROSINI.—Victoria Morosini has very quietly, if not suddenly, dropped out of sight.

WEST.—Lilly West has been engaged as a member of the Excelsior Folly company next season.

NORTON.—John W. Norton, of St. Louis, is at the St. James. His health is much improved.

PRESCOTT.—Marie Prescott will rest for a while at a California Summer resort before returning East.

ELLIOTT.—Arthur Elliott has been engaged to play Bernardus in Favette with Estelle Clayton next season.

PIXLEY.—Annie Pixley and her husband are resting quietly in the city and visiting the theatres that are open.

ELDRIDGE.—Aunt Louisa Eldridge is going to New Rochelle this week on a visit to Mr. and Mrs. J. H. Ryley.

CLAYTON.—Estelle Clayton will leave town again in a couple of weeks to complete her Summer vacation in the country.

GREENE.—Clay M. Greene is engaged in writing a new play for Mr. and Mrs. Charles Stevenson. It is to be delivered in the Autumn.

PIGGOTT.—J. W. Piggott has completed a comedy-drama that is highly spoken of. Several managers have its production in contemplation.

SPENCER.—Lillian Spencer comes to New York this week to read the final proof-sheets of her novel, which will be on sale in about a fortnight.

HILL.—Manager J. M. Hill arrived in town on Monday, having concluded Margaret Mather's supplementary tour in upper New England.

KELCEY.—Herbert Kelcey has been engaged for leading man at the Madison Square. He was offered the same position at Wallack's.

STEVENSON.—Mr. and Mrs. Charles Stevenson are summering at Larchmont. Mr. Stevenson is a member of the yacht club located there.

MANTELL.—R. B. Mantell has been looking at building sites in the vicinity of New Rochelle. He talks of making this country his permanent home in future.

COLLIER.—J. W. Collier takes a benefit at the Star Theatre on June 28. Since the season at the Union Square closed he has become quite a man-about-town.

WALLACK.—Lester Wallack is resting at Stamford, where he divides his time between fishing and yachting. Arthur Wallack will arrive from Europe in about a week.

FREEMAN.—Max Freeman will speak for fifteen minutes at Manager Donnelly's benefit on Saturday night in reply to Sydney Rosenfeld. This will serve for an intermission.

BARRON.—J. M. Barron arrived in the city from his Maryland farm on Friday. It is probable that Mr. Barron will have the management of a leading attraction next season.

DANIELLE.—Mattie Danielle will pass the Summer at Long Branch.

BRANDON.—Ethel Brandon has been engaged for W. J. Scanlan's company.

HILL.—J. M. Hill arrived in town on Tuesday, and is registered at the Hotel Dam.

MORTIMER.—Gustave Mortimer is at his down-East Summer home, and writes that his rest from labor has much improved his health.

DAVENPORT.—Fanny Davenport, after playing a remarkably brilliant engagement in San Francisco, left there for the East yesterday. She is expected to arrive in New York on Wednesday next.

SOTHERN.—Meyer, the wigmaker, danced all over his shop when he read the notice of E. H. Sothern's In Chancery wig described in last week's MIRROR. It has since been altered into presentable shape.

ROSENQUEST.—Mr. Rosenquest has been appointed Second Assistant Secretary of the Actors' Fund by the Executive Committee. He is systematic, attentive, and will unquestionably prove an able aid to Mr. Baker.

DOLARO.—Madame Dolaro's engagement at Atlantic City is for two weeks. She will appear in La Perichole and Madame Angot. At the conclusion of the fortnight Madame Dolaro goes to Chicago to play in A Moral Crime.

GRUBB.—The statement that Lillie Grubb is dangerously ill and has retired permanently from the stage, is authoritatively denied. The lady only needed rest, and she is benefiting by it. It is her sister who is in bad health.

SEGUIN.—On Friday night Zelda Seguin takes a benefit at the Fifth Avenue. It is well-earned. The programme will be: One act of Lucia, one act of Il Trovatore, one act of Fra Diavolo, one act of Maritana, with Jules Levy's cornet between acts.

WHEELOCK.—Joseph Wheelock has made a great success in the role of Loris Ipanoff, in Fedora, in San Francisco. One of the company, writing to a friend here in the East, says his acting of the part is simply grand. This is Mr. Wheelock's first appearance in California in ten years.

KIDDER.—A portrait of Kathryn Kidder appears on THE MIRROR'S title-page this week. Miss Kidder is a charming actress, with a style of beauty and a manner distinctively her own. The lady's acting of the leading female part in Nordeck—her first dramatic effort—gives promise of a brilliant future.

COLVILLE.—People are in the habit of speaking of Sam'l Colville's lesseeship of the Fourteenth Street Theatre as an unprofitable undertaking. The truth is that under his shrewd management a snug fortune was realized, the house having paid back in full his original investment and cleared a good many thousands of dollars besides.

WEATHERSBY.—Jennie Weathersby is booked to sail for England on Saturday by the *Germanic*. She goes abroad to visit her mother, whom she has not seen in four years. Miss Weathersby will return early in September. She has declined several offers of engagement from travelling managers, because she is desirous of remaining in or about New York next season and jobbing.

HILLS.—The business manager of Estelle Clayton, Mr. Hills, is an ingenious inventor of novel advertising features, several of which will be employed for the first time next season. The "Favette" brand of cigar will be distributed generally in desirable quarters. The cigars are encased in foil stamped with the name of the play in such a manner that the letters are impressed upon them in silver,

MCCAULL.—Colonel McCaull says he is a fatalist. He knew when the Marine Bank failed and he lost a large sum of money that the year would bring naught but bad luck. The prediction came true, but the completion of the twelvemonth ushered in a new run of prosperity. It is shown in the Colonel's statement that the receipts of The Black Hussar at Wallack's during the past six weeks have averaged just $6,480.

FUND.—The increase of membership of the Actors' Fund is most gratifying. Quite a number of well-known professionals have recently called at the rooms and paid in the annual dues. The small sum of two dollars entitles members to the use of desk-room and other privileges during office hours. Quite a number of ladies have become members within the last month. A neatly furnished room is set apart for their accommodation.

PAULDING.—Frederick Paulding has returned to the city, his tour with Margaret Mather having terminated. Mr. Paulding will go to Dakota Territory next week for a two months' visit to his father, who commands a military post there. He has been re-engaged by Mr. Hill to support Miss Mather at the Union Square Theatre next season, and he will come back from the West in time to begin rehearsals of the sumptuous revival of Romeo and Juliet that is to inaugurate the series of representations there.

RHEA.—Rhea is in the city, and took a peep at Adonis on Monday night. Her tour, just closed, lasted over forty-two weeks. She is in excellent health, considering a recent long siege of one-night stands. An adaptation of Bertha Clay's novel, "Fair but False," by Edwin Barron, of Chicago, and entitled Lady Ashley, will be in her repertoire next season. Madame, who wishes to be looked upon exclusively as an interpreter of high comedy, will appear in New York next season, probably at Daly's Theatre.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—Loves Labors Lost.

For the first, and I trust the only time, The Usher was literally knocked out last week. The uncommon occurrence has given rise to so many queries that it perhaps deserves a brief paragraph of explanation. Among the last pages of The Mirror to be sent to press each week is the one of which this department is a part. On Wednesday night at eleven o'clock, the "make-up" having been completed, the type was securely locked up and entrusted to the men whose business it is to convey the forms to the press-room. The explicit instructions of the carriers are to bear them from the composing-room upon a hand-barrow made for the purpose. These orders were disobeyed on this occasion, and in attempting to lift the heavy weight of a chase containing two pages down a flight of steps one of the men fell with his burden, and a complete "pi" of the seventh page was the result of his gross carelessness. The editor and his assistants had left the building. The hour was too late to admit of resetting the destroyed matter without causing a delay of some hours in publishing the paper. In this emergency the foreman inserted an electrotype page of some stories that happened to be on hand, transposed fresh matter to the space left by the luckless "pi," and in this shape, with a brief word of apology, the paper went forth to its readers.

* * *

Kate Forsythe is a wise choice for leading lady at the Fourteenth Street Theatre, and in selecting her Bartley Campbell has shown such rare good sense that there doesn't seem to be much ground for the theory, expressed by some people in consideration of his recent new business departures, that he is losing his head. Miss Forsythe has served an arduous apprenticeship in the art dramatic, having within a few years played everything from comedy to tragedy. Mr. Wallack showed bad judgment in not forestalling Campbell. I know of no actress on our stage worthier than Kate Forsythe to supplant Rose Coghlan. She has the versatility to satisfy the demands of the Wallackian policy and the buoyant, hearty temperament necessary to become a favorite with the patrons of that house. But bonnie Kate is not English, you know, and that is a sufficient reason, according to the accepted Wallackian standpoint, to render her unsuitable in that quarter. She will make her first appearance at the Fourteenth Street in Paquita early in the Autumn.

* * *

Elsewhere in this number of The Mirror are printed some very interesting impressions received by Ben Maginley during his recent trip to 'Frisco with the May Blossom company. It is Mr. Maginley's first contribution to the columns of any newspaper, and I am extremely pleased to be able to introduce this sterling actor in a new role, and one he fills so well. A perusal of the article in question will convince the reader that Mr. Maginley differs from most actors in that he travels observantly. It is somewhat curious to reflect on the careless manner in which the majority of professionals, traversing the country from boundary to boundary the greater part of the year, throw away the unusual opportunities they enjoy for observation. Given privileges which no class of tourists possess in so large a degree, they are seldom turned to good account. In his paper Mr. Maginley shows with what patience, intelligence and interest he has sought information and kept his eyes open for all that was worth seeing on his California tour, and there are doubtless many subjects touched on by him which actors who have several times visited the Golden Gate will find pleasure in conning as something quite novel and foreign to their personal experiences. Railway stations, 'busses, hotels and theatres generally constitute the average actor's sole sources of knowledge concerning the places they tarry in on their journeys. Ask him to tell you about anything outside of these institutions and he generally sets you down as a crank. But there are notable exceptions to the rule, and I am glad to find Ben Maginley is one of them.

* * *

"It's very strange," remarked an old-time actor to an old-time manager the other day, as they discussed that portion of The Mirror's report of the Fund Association meeting which set forth some statistics of the work performed during the past twelvemonth by that splendid institution, "Forty-seven funerals! Why, what has got into the actors? There was no such mortality among professionals a few years ago."

"Of course there wasn't," replied the manager. And then he added, explanatively: "You see, they all waited until the Fund was started and in good working order."

* * *

The Register at the Fund rooms, by the way, is filling up rapidly, and already a number of good engagements have been effected between managers and actors by means of this mutually convenient method. When it is reflected that the mere possession of an address often gives the dramatic agents a portion of an actor's salary, without any particular service being rendered, the growing popularity of the Fund's free agency system may be readily understood. In some important branches the dramatic agent is a valuable and necessary adjunct to the theatrical business, but as middleman in the dealings of manager and actor he is frequently a superfluity. Managers making up companies ought certainly to scan the pages of the Fund's address-book.

* * *

The comic opera season at Wallack's is proving very successful, not only because The Black Hussar is a delightful work—finely sung, acted and mounted—but because the management have adopted a cooling apparatus which brings the temperature of the auditorium down to a comfortable degree. I am happy to find another convert in Manager Wallack to The Mirror's frequently expressed opinion that suitable attractions can make money in town during the hot months if only the theatres are made endurable by the cooling method. The Madison Square and the Casino, with its roof-garden, have always had good receipts in Summer, providing the entertainment presented was seasonable. Dramatic experiments made during the warm term would be more prosperous if a number of the hot boxes that now have to be shut up were made alluring by machinery for dispersing caloric atmosphere.

* * *

The sober *Herald* has discovered that "jay" is a piece of theatrical slang, and defines the word as "denoting a stupid audience." I have always supposed, in common with most professionals, that the now nearly obsolete "jay" was applied to hayseed towns, audiences and halls. But if our paragraphic compiler of the *Herald* is to be accepted as a guide, as well as a philosopher and friend, it would seem that the supposition is erroneous. Signor John Mackay, an undisputed authority in these little matters, says that a stupid audience is correctly characterized by the compound "coffin-trimmers." On the first night of Twins at the Standard the trimmers were not needed—the author, Mr. Derrick, having supplied an article that could not be bettered in this regard.

* * *

Quietly, and without a tugboat in the Bay, the two Henrys, Abbey and French, got away for England the other day. But few people were aware of their intended departure, and there was but a small group of leave-takers on the wharf when the vessel, charged with the responsibility of bearing this very interesting theatrical freight, put out into the stream. Mr. Abbey's brief visit was principally connected with the case of his little son, a bright boy, who is suffering from a singular disease. Since his babyhood he has had difficulty in walking properly. A short time ago he had an attack of scarlet fever, which aggravated this trouble. The boy has been under the treatment of one of our best medical practitioners for some time past, and he has improved to such an extent that his limbs are now quite manageable. It was to consult with his doctor and to secure the opinions of specialists in this city and Philadelphia that brought Abbey, who is a devoted father, from his London affairs.

* * *

A lady, who has achieved great prominence as a dramatic author, writes me as follows: "I have seen lately in your columns a suggestion as to permitting persons not of the profession to join the Actors' Fund as subscribers only. I wish very much, in the interest of the Fund, that this might be done. There are many persons who would like to return to the profession some tithe of the profit or pleasure which they receive from it, whose subscription could not, therefore, be considered as alms even by the most sensitive. Playwrights belong especially to this class. None but themselves know how much they owe to the actor. I hope, therefore, you will not consider he suggestion as intrusive or ill-timed." On the contrary, I am pleased to give it publicity, and to find that the idea meets with support in such a distinguished quarter. My correspondent, however, as well as any other dramatic author, is entitled to active membership in the Fund, the inclusive term "professionals" being defined in the Act of Incorporation as "persons interested and concerned or who earn a living from and in connection with any place of public amusement." The plan of admitting outsiders to honorary membership on payment of the regular dues received attention from the Board of Trustees at their last meeting. It will shortly be acted upon.

* * *

Schroon Lake is coming into prominence as a place of theatrical colonization during the Summer. Besides Ed. Harrigan and Fred. Marsden, who have handsome residences there, the list has been further supplemented by W. E. Sheridan. Sheridan has a play of which Oliver Cromwell is the subject, written by George Alfred Townsend, for the reading of which he has been preparing himself by pillaging the libraries of historical data respecting the life and works of the great Reformer. The actor has other plays which he has set aside for perusal during his vacation on the shores of Schroon. Some people have curious ideas as to how a vacation is to contribute amusement to the vacationist. I think my friend Sheridan must be one of these.

* * *

Speaking of theatrical colonies reminds me that Larchmont and its neighborhood are again becoming popular with the profession. In the days when Daly managed the Fifth Avenue, Larchmont was a very favorite resort. But the death of Mrs. Dan Harkins, who was the centre of the dramatic contingent there, cast a gloom over the place, and one by one the professional residents scattered elsewhere. Ned Buckley was recalling an incident the other day in this connection which lends credence to the old superstition—religiously believed in by many actors—concerning the number thirteen. "We were sitting down to dinner one day in Harkins' house," said Buckley, "when Mrs. Harkins suddenly arose and nervously called our attention to the fact that there were thirteen at the table. The remark was passed by without making any impression. Just three months later several who had been members of that party attended Mrs. Harkins' funeral. It was a strange circumstance." Among a number of those who are in or near Larchmont this Summer are John Howson, Jack Ryley, Madeleine Lucette, Billie Barlow, Maude Stuart and Edward Sothern. Several others, attracted by the land and water beauties of the place, intend making it their objective point later in the season. A capital hostelry is Jack Huntley's, located at Mamaroneck, a little way beyond Larchmont. The board is good and, what is equally a consideration this year, cheap, while the hospitable Huntley's stories, gathered during his forty years of active professional life, are alone worth several times the sum he charges for entertainment of a fleshly character.

They were telling Richelieu stories in the Union Square Hotel the other day and Nat Goodwin, who had a copy of Richard Third peeping from his pocket (indicative of study for Frazer Coulter's benefit in Boston), gave out this when his turn came round.

"It was in Carson City," began Nat, "and I was playing a Richelieu burlesque there some years ago. After the curtain had gone up I saw a lank man, with an undershot jaw and a fringe of grey hair, come down the aisle and take a seat in the front row. The piece was going well, in the Pickwickian sense. Instead of raising the laughs that I heard in San Francisco my speeches were getting bursts of enthusiastic applause, led by the late arrival. When the show was over I went into a place next door to invest in some blue and red ivory chips. In a few moments my front-row friend entered. He had a grim expression on his face, and I heard him ask for 'the actor Goodwin?' I was pointed out, and I began to speculate as to which gag had offended him. He was a big man.

"'Is your name Goodwin?' he inquired. I signified assent. 'I want to see your father—the actor.' I assured him that the histrion and I were one and the same.

"'So you be,' he exclaimed, with a gleam of intelligence in his off eye. 'Put it right thar—shake! I recognize you now. I'm the editor of the Carson City *Pioneer* and I've seen every tragedian that's been to this town. I'll be derned if you ain't the king of 'em all. Your Richelieu beats Jim Stark's! Shake again.'"

Goodwin says he has never felt satisfied to play comedy since.

* * *

It is my privilege this week to make known another marriage in the profession. It is that of Henrietta Henderson, daughter of Mr. and and Mrs. William Henderson, to William Rudolph O'Donovan, the sculptor. The ceremony occurred in this city on the 15th of April last. For family reasons the announcement has been withheld until now. Mr. O'Donovan is a talented man who is making a name in the practice of his art. Miss Henderson is a bright young lady who has done good work in the two seasons she has been on the stage. Indeed, reared as she has been by parents who achieved prominence as actors before they embraced the pursuits of management and playwriting, it is not strange that the daughter should have given dramatic promise. Miss Henderson's professional life has ended—she will hereafter devote herself to a domestic career, for which she is equally gifted. Though late in the day, the couple will accept my wishes for good luck and happiness, and consider themselves drenched with rice and pursued by a slipper.

* * *

There is a pawnbroker up-town who has of late acquired a very poor opinion of the dramatic profession in general, and all on account of the peculiarly ungrateful manner in which he has been treated by one member of it. It seems that an ambitious actor two or three seasons ago found himself in a state of acute impecuniosity. Knowing that it is necessary to keep up appearances in order to secure good engagements, and feeling that in his case clothes as well as talent and reputation were needed to sufficiently impress the managerial mind, he looked about him to obtain an accommodation, eventually hitting upon the thrifty Broadway money-lender to whom I have already alluded. Mr. Moses—that isn't his name; but, like Mercutio's wound, "'twill serve"—agreed to make the actor a liberal advance and throw in a quantity of diamonds and jewelry wherewith to bedeck his person and bedazzle all beholders. But Mr. Moses stipulated that in view of equipping the young leading man for active service he should, when the latter obtained an engagement, receive in full the capital invested, together with sundry heavy interest monies likewise specified.

* * *

The actor's friends about this time were surprised to see him cutting a dash at Delmonico's, sporting garments of various patterns and fashionable shape, driving a dog-cart, and in other ways showing himself to be a dispenser of wealth and a candidate for "good form." The scheme was successful. He got a good engagement, and he has had very little idle time since. But the enterprising Mr. Moses, who tricked out our histrion with fine raiment and filled his purse with cash, has been unable to recover back a penny of his outlay. Nor is he likely to, for the actor has actually out-Shylocked him, claiming immunity from repayment on the score that the rate of interest specified in the bond is usurious, and, therefore, the agreement is not binding upon him. This is a dishonorable and a petty pretext, but Mr. Moses believes he is without redress, and he is kicking himself for not having evaded difficulty by requiring a bonus instead of an illegal rate of interest. The hero of this episode, the gentleman who has achieved prosperity by leaping over a pawnbroker's shoulders, is still a swell, drinks at the Brunswick, sups at Delmonico's, and doesn't pay his wash-bill.

* * *

When Olga Brandon, "she of the midnight eye," etc., came on the stage at the Madison Square the first night of In Chancery, as Mrs. Smith, the charming ward who causes many of the complications that arise in the three acts of that piece, her face was wreathed in smiles. A few moments before it had been wet with tears. "And all on account"—so said the lady to me yesterday—"of a *horrid* dressmaker? Tailors are responsible for many masculine curses; *modistes* might drown in the tidal wave of feminine brine they too frequently draw forth." There is some satisfaction in ripping out a good, healthy, old-fashioned swear when the ninth part of a man incurs one's unrighteous wrath; but a mere woman is restricted in this respect. She cannot well consign her offending dressmaker to Sheol—she must rest content with such poor satisfaction as comes from crying and making her pretty nose red.

* * *

All this is preparatory to explaining why Miss Brandon wept on the night in question. She had ordered two expensive and handsome *toilettes* from a swell *modiste*, who promised faithfully to have them finished and delivered at the theatre in time for the first performance. Meantime to Mr. Raymond the actress had dilated rapturously upon the beauty of the costumes she would display, and he naturally told the company and others. Miss Brandon did not appear on the stage until the second act. Eight and nine o'clock came, but not the promised dresses. She had nothing to wear on except an old street dress. The prompter's boy was dispatched to her house in Twenty-eighth street in a cab, with instructions to grab up anything in the way of female apparel he could find, and to make the most possible haste. Meanwhile the young lady sat down and had a good cry. In ten minutes the boy drove up with a cab-load of miscellaneous and mysterious articles. From these Miss Brandon had just time to select and don a pink gown she had worn in The Private Secretary and enter the stage on her cue. Another garment was made to do service for the last act. The actress looked exceedingly pretty, and nobody in front suspected "some one had blundered," although the fact that she wore a pair of beach shoes with a walking dress did occasion adverse comment among some fair critics in front. One of the sterner order, however, in alluding to the ravishing new toilettes exhibited by the actress, in next day's paper, took exception to the Secretary relic on the score of suggestiveness—only this and nothing more. In the interests of poetic justice I am glad to say that when the dilatory dressmaker sent the costumes on Tuesday they were returned to her with the bill and a request to dispose of them elsewhere, if she could, as the loss must be hers, having failed to make the promised delivery. Probably there have been more tears in consequence of this message—tears in the dresses and tears in the maker's eyes.

Tony Hart Declares Himself.

Tony Hart now has settled intentions. Preliminary to a starring tour, he will sometime next month produce two new plays—one a musical comedy, the other an Irish drama. Early in September he will take his place in the constellation on the road. Mr. Hart is buoyant with confidence, and believes that success awaits him. His legion of friends share this belief. There have been so many rumors regarding his plans, that he believes the time has arrived to set them at rest with a declaration of intentions.

E. J. Parker, late with Boucicault, and who has just returned from San Francisco, will manage Mr. Hart, and is now in the midst of busy preparations. He has been given carte *blanche*, and will spare no expense in giving the tour thorough equipment. Mr. Parker says he will have as attractive printing as there is in the country. The company will be carefully selected. Mrs. Hart (Gertie Granville) will be jointly starred. Several well-known actors and actresses are under consideration as possible members of the company.

The Actors' Fund.

The Executive Committee met on Thursday afternoon and acted upon seven new applications for relief—all favorably.

Henry E. Johnston died suddenly on June 14. The Fund looked after his remains.

Joseph Hurley, late of Harrigan and Hart's company, died of rheumatism of the heart last Thursday. The Fund buried him on Saturday.

A member of the Wilbur Opera company has been lying for several weeks in a New York hospital, suffering from muscular rheumatism. All his means were exhausted at the time he was able to leave the hospital. He never thought of the Fund until then. His case was considered and his passage paid to his home in Pennsylvania.

Colonel Morris has always held that Brooklyn should be represented by more than one manager. His partner, Mr. Knowles, having been elected a Trustee, Colonel Morris writes Mr. Baker: "The Cardinal's Hat has been sent us. Kindly consider me a member of the Church from this date, and enclosed find $5." Mr. Knowles has become a life-member. The other life-members are: Harry Miner, A. M. Palmer, M. H. Mallory, David Bidwell, Edward Harrigan, William Henderson, T. W. Keene and R. M. Hooley. These gentlemen having each paid fifty dollars into the Fund, are exempt from further dues.

The following new members have been enrolled: Carrie Haswell, Libbie Nonon, Charles H. Greene, Annie Ward Tiffany, Stephen Fiske, Edgar Smith, L. R. Grisel, Mamie Johnston, Sibyl Johnston, Charles A. Norris, Charles Melville, Michael Bradley, Theodore Morris, Minnie and Ada Monk, John L. Sagho:s, Col. William E. Sinn, Harry B. Knapp, Mattie Abbott (with donation of three dollars), John P. Smith, Stephen Fiske, James L. Carhart, Mary Berrell, Henry E. Dixey, Louis Harrison, Will T. Keogh, Robert Neill and Annie Douglass.

Relief during the weeks ending June 6 and June 13:

Sick members of the profession ..... $[illegible]
Two funerals ..... [illegible]
$[illegible]

The Opera at Wallack's.

"Yes, it is pretty warm weather," said B. D. Stevens to a Mirror representative, the other day; "but for all that The Black Hussar goes merrily on. Look here." Mr. McCaull's business manager conducted the scribe into the box-office, and hauled down a number of diagrams on which were various pencil-marks. "See," he continued, "here are the houses we've been having. Sold right up to O in the orchestra almost every night and the biggest part of the balcony taken, too. That shows you the business we've been doing."

"When do you put on The Little Musketeers?"

"That I cannot say. We have Wallack's, I believe, up to October, but I do not think McCaull would put on the new opera during the Summer months, even if the business of The Black Hussar were to fall off somewhat, which it shows no sign of doing. If the attendance were to fall off we might produce the new opera in September and then take it on to Philadelphia. It will be given in the most elaborate and gorgeous style, and I believe there is plenty of opportunity in the play for all manner of beautiful spectacular effects. As I am given to understand, the plot of the opera is taken from Dumas' 'Three Guardsmen,' which is so well known both by the novel and the play that has been written from it. Our English adaptation will be by William Henderson, of the *Times*, and H. C. Bunner, of *Puck*, both of whom have heretofore acted in the collaboration of operatic libretti."

Mr. McDowell's New Venture.

E. A. McDowell, who has just returned from a successful Canadian tour, has secured from George Fawcett Rowe an entirely novel musical romance called Madge; or, The Gambler's Wife. Mr. McDowell thus describes his acquisition:

"The play is of the Rosedale type. While it contains all the elements of comedy, music and dancing found in The Bunch of Keys, Rag Baby, etc., the main idea is one of strong human interest. A large company and a chorus, with special scenery and costumes, will be necessary to its production. Mrs. McDowell and myself will appear in it, and several well-known people, including a prima donna of prominence, are being negotiated with. The tour will open in Toronto, Ont., in September. I have secured all the Fall Fair dates in Western Canada. As I am well known in that region as an amusement purveyor, I am confident of a successful tour. In all probability the piece will be produced in New York later in the season. Mr. Rowe looks upon the play as the strongest he has yet written, and is very enthusiastic over it."

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

business manager of Murray and Murphy is here for a few days.

SOUTH CAROLINA.

CHARLESTON.

The first performance of Charleston's new departure, a comb. of concert and refreshments, was given 11th at German Artillery Hall, to fair attendance. Metz's full orchestra presided. The programme included: Overture from Zampa, Pearl of the Garden, The Omnibus, A Night in Venice, Enfant Cheri, selections from Ernani, Iolanthe and others. If well patronized these concerts will be given once a week throughout the Summer.

The immediate Summer resorts where Charlestonians most do congregate for recreation are Sullivan's Island and Summerville, each having its special attractions. Sullivan's Island, with its fine beach, handsomely equipped, New Brighton Hotel, and Casino adjoining, where concerts are given throughout the week. Summerville is twenty-two miles north of Charleston, among the pines with its pure air, bracing climate and delightfully cool nights, with a resident population of 2,500, which is materially increased in Summer. Of the many attractive features of this thriving little town stands prominent the Summerville Dramatic Club, an organization of talent and refinement, and of considerable local reputation. The Summervilles will don the sock and buskin early next month, appearing in one of Robertson's plays. The club is negotiating for a suitable location whereon to build its own hall.

Item: In a recent issue of the Charleston *News and Courier* there appeared, under the heading, "From Our Own Correspondent, London," a graphic sketch of the late lamented Hugh Conway, author of "Called Back," by Blanche Roosevelt. Has this popular delineator of operatic heroines of the Gilbert and Sullivan type, described in THE MIRROR of October, '81, as "beautiful, talented, and probably the youngest prima donna on the stage," quit the glare of the footlights for the pursuit of the pen?

TENNESSEE.

MEMPHIS.

People's Theatre closed, and mortgaged by Harry Walker. The Mexican Band appeared for one night at Exposition Building to large house. J. H. Robb and wife leave for the East next week. Manager Frank Gray, of Leubries', left for New York last Tuesday, to be absent all Summer. Nothing remains of Leubries' but the four walls. The California Comedy co. begin an engagement next week at Estival Park, producing Rip Van Winkle at ten cents admission.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers): Barry and Fay in their howling absurdity, Muldoon's Picnic, drew good houses, 4th and 5th, and kept their audiences running over with mirth whenever they were visible. They are excellent comedians, and have a fairly good co. They will play a short engagement on their return from 'Frisco. Mr. Stuart, who accompanies them, has a magnificent bass voice, and we wonder that he has not been picked up by some opera co.

Item: The windows and walls are now decorated with paper for Materea, who will give a concert at the Salt Lake Theatre this week, and for Joshua Whitcomb, who follows soon.

VIRGINIA.

RICHMOND.

Theatre (Madame W. T. Powell, manageress): Enoch Arden will be presented by William Raffield Ogden, 18th, 19th and 20th. He will be supported by a specially selected co. The indications for full houses are good.

Item: The Spring and Summer season, opened a month ago, did not prove financially successful, which fact was due, doubtless, to the constant repetition of Olivette and La Mascotte. Three weeks of these two operas was not variety enough for Richmond. The cos. engaged had very limited repertoires. The Fall season will open early this year, and many fine attractions are already booked, so a successful season may be anticipated.

WEST VIRGINIA.

PARKERSBURG.

The Coleman Children, the famous midgets of Jackson county, this State, arrived at the Windsor Hotel in charge of their parents on Wednesday morning. Your scribe, in company with several others, on invitation of John Mortimer, their manager, called to see the dwarfs. There are three, two boys and a girl. The eldest seven, the second three years, and the girl seven months. The three weigh 33 pounds. They are healthy and active. The parents are of the average size. John Mortimer, an old "stager" in the profession, has contracted for the midgets for five years, and started for Chillicothe, O., where he will spend a week or more making preparation for his tour, which will include the museums of the larger cities.

While at the hotel the little ones were visited by quite a number, who kindly furnished testimonials, which will be published by their manager.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): In spite of a beating rainstorm, the Summer season had a very favorable opening. Evergreen trees, hanging baskets of flowers and revolving fans have been placed advantageously and everthing done to make the place cool and inviting as possible. It certainly is very pleasant now, but what it will be when we get a taste of warm weather remains to be seen. The Thompson Opera co. is not as strong as when last here. Iolanthe was the opening opera and was very well rendered. Miss Franc D. Hall who, by the way, has grown quite stout since her last appearance in this city, makes a capital Phyllis, and sings very sweetly, though her voice is not strong. As Queen of the Fairies, Augusta Roche sang well and looked majestic. Bebe Vining makes a very pretty Iolanthe, but so far has not displayed much power as a vocalist. A. W. F. MacCollin is the best Lord Chancellor we have yet seen. Willett Seamen as Strephon, F. Bronson as Tolloller, W. Gillow as Mountararat, and Will Kohnle as Private Willis, were all acceptable. Patience will be the next opera, after which billee Taylor. Too much credit cannot be given the management for the mounting of Iolanthe. The Arcadian Landscape and the House of Parliament were the best we have ever seen here.

Academy of Music (Jacob Litt, manager): Haverly's Minstrels opened 6th to an audience that tested the capacity of the house. They give the best minstrel show we have had in some time. The singing and orchestra cannot be surpassed, and the marvelous performance of the Cregg Family is alone worth the price of admission. The house will remain closed until September.

Schlitz Park (Jacob Litt, manager): Our Surprise Party in Pop has been running through the week of 8th to fair business. The co. is not particularly strong. The piece itself does not amount to anything, and the weather is hardly warm enough to tempt people to the park. Three good reasons why business has not been very good. Miles Opera co. week of 15th.

Items: Fire broke out in the Dime Museum on the 9th about 5.30 P.M. It is supposed to have caught from a gas-jet on the third floor, among some cosmoramic views. There were but few people in the place at the time; so there was no panic. The fire department was promptly on hand, and most of the damage was caused by water and the crushing of wax-works, most of which were ruined. A few birds and animals were suffocated. One fireman had his leg broken by being run over by a truck. Damage estimated at about $5,000; insurance, $3,500. The damage will be repaired at once. The usual variety performance has been the attraction at Slensby's.—Fred. D. Marks, at present in advance of Pop, will go with Bartley Campbell's Clio next season.—Haverly's Minstrels will play a return engagement at the Park next month.

PORTAGE.

Dullaghan's Opera House (James Dullaghan, manager): W. L. Smith's Bell-Ringers, 4th, 5th and 6th, to good business. Admission only ten cents, but a very good entertainment. Sells Brothers' Circus 4th, to small business. Menagerie poor; ring very fair.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): Heywood's Mastodon Minstrels came 5th, and played to a wretched house. Talk about chestnuts, why the whole performance was nothing more. To all appearances the co. was on its last legs. Waite's Dramatic co. opened for one week, 8th, at ten and twenty cents. Co. far above Newell's co., which played here last week at same prices. Clara Louise Kellogg, 24th.

Concordia Hall (Adolph Bock, manager): The German Stock co. from McVicker's Theatre, Chicago, appeared 9th in the charming new operetta entitled Die Lustigen Weiber, to a packed house. Performance excellent.

Items: The New Stock co. under the management of Henry Aveling, which is engaged to play here during the Summer season, is expected here in a week, and will open 18th. Mr. Aveling is well known and liked here, having been with us one season before; and our theatre-going public look forward to a series of first-class performances.

Fire: The Park Hotel, the popular resort of the theatrical profession, was burned to the ground, 11th. Waite's Dramatic co., which stopped there at the time, lost much of their wardrobe.

OSHKOSH.

Turner Opera House (A. von Kaas, manager): One of Yank Newell's "Madison Square companies," week of 8th, in East Lynne, Fanchon, Esmeralda, Hazel Kirke, Queen's Evidence and Hidden Hand, to crowded houses, at ten and twenty cents. The three Melvilles alternate in the leading roles, being supported by an evenly-balanced co. Yank Newell's Comedy co. is booked for this house week of 22d, at the same prices.

Arena: John B. Doris' Circus, to fair business 10th, at general admission of twenty-five cents. Comparatively speaking, the show is a very good one.—The city is ablaze with Forepaugh's posters. He shows here July 16.

WYOMING.

CHEYENNE

Cheyenne Opera House (A. J. Boardmann, manager): Barry and Fay, in Irish Aristocracy, 1st, to a fair audience. Gave but a fair to good performance. Denman Thompson, 16th, to a fair and well-pleased audience. Madison Square co. in The Private Secretary, 8th, to a very large and delighted audience.

Arena: John Robinson's Circus, July 1.

CANADA.

TORONTO.

Theatrical matters at present are very quiet. No performances were given during past week.

It is not likely that the Museum will reopen in its present location. The scenery and properties have all been taken out, and it is stated that the building—old Zion Church—will shortly be pulled down and a business block erected. Manager Montford is casting about for a new house.

The Grand Opera House will be opened on July 1, Dominion Day, for a benefit to Harry W. Rich, a young comedian of this city, and John A. Fraser, Jr., author of Queen and Country, the military drama, which was produced by the members of the Rifle Corps last season. I understand that a new comedy from Mr. Fraser's pen will be produced on the occasion of the joint benefit.

Arrangements are being made for the appearance shortly of Theodore Thomas' Concert co.

It has been rumored that the Royal Opera House will shortly be rebuilt. The proprietor of the new house will be, it is reported, a star actor who has made considerable money from his play by advertising *a la* circus style, with brass band and jewelry appendages. Can you guess his name? Ask J. C. Conner.

Barnum and Jumbo will be here Sept. 14—fair week.

MONTREAL.

Academy of Music (Henry Thomas, manager): Grau French Opera co., with Mlle. Lefort, sang Fille de Madame Angot, Boccarcio and Francois les Bas Bleus, week of 8th. The co. remain three weeks.

Crystal Palace Opera House: A Very Odd Trick, the new operetta written for Miss Edmondson, was produced for the first time on Tuesday night, and met with only fair success. The music is rather pretty, but the situations lack interest. The co. is a splendid one, including Joseph S. Greenfelder, W. H. Fessenden, Percy Cooper, Arthur Wilkinson, Robert Evans, Alf. Fisher, Alice Carle, Janet Edmondson, Josephine Bartlett and Perle Dudley. Sorcerer, 15th.

Royal Museum: J. H. Gilmour played My Partner all week of 8th. The play was fairly put on. The co. evidently find difficulty in procuring advertising matter, as the town was billed with posters belonging to another play. This is evidently the co. referred to in last week's MIRROR as having no right to produce My Partner. Stranglers of Paris, 15th.

Opera House: The Silver King drew poor houses all week. William Morris, as the Spider, did good work. Saturday morning W. H. Lytell suddenly skipped out with his co., leaving a host of sorrowing creditors. The affair was no surprise, as salaries were known to have been many weeks in arrears and business has been poor of late. W. S. Harkins declined to accompany Lytell.

Queen's Hall: The Mendelssohn Concert was a great success, 8th, although the singing of Cora Giese was a disappointment.

Item: W. J. Florence was in town last week. He owns a fine fishing-ground at Restigouche.

BELLEVILLE.

Belleville Opera House (Henry Tammadge, manager): Zozo, the Magic Queen, 8th to 10th, played to large and appreciative audiences. The scenery was perhaps the finest ever brought here, and was exceedingly well managed. The co. also gave a matinee on Wednesday afternoon, and kindly extended an invitation to the pupils of the Deaf and Dumb Institute to attend. An act of kindness highly appreciated by the mutes.

LONDON.

Grand Opera House (J. H. Davidson, manager): Rhea appeared for the first time here, in The Power of Love, 10th; moderate house. The play did not meet the expectations of the audience.

Arena: Dare's Circus comes 25th, for two performances.

ST. CATHARINES.

St. Catharines Theatre (H. G. Hunt, manager): Mlle. Rhea presented The Power of Love to a fair audience, 13th.

OTTAWA.

Grand Opera House (John Ferguson, manager): The Mendelssohn Quintette Club gave a matinee performance, 6th, to a small house. The co. therefore cancelled its engagement for the evening and went on to Montreal.

Items: Gorman Brothers, song-and dance, are appearing at the roller rink this week.—John B. Doris' show is billed for August 3.—The finishing touches are being given to the Royal Museum Theatre, but no definite understanding as to management has yet been arrived at.

WINNIPEG.

Princess Opera House (C. W. Sharpe, manager): The Barlow-Wilson Minstrels opened a week's engagement, 8th, keeping a large audience in roars of laughter. George Wilson was exceedingly good in his specialties. E. M. Hall is a success as a banjoist, and had several recalls.

HAMILTON.

Grand Opera House (J. M. Lathrop, manager): Rhea appeared 12th in her new play, The Power of Love, and considering the heat, drew a very large house. In the second and third acts, where she appears as a boy, her careful acting and winning simplicity gained her unbounded applause. In her Alpine dress she is even more charming than in female habiliments. Her season closed 13th at Lockport.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ADA GRAY: N. Y. City, 15, two weeks.
A MOUNTAIN PINK CO. (Laura Dainty): Baker City, Ore., 18; Le Grande, 19; Pendleton, 20; Portland, 22, week; Salem, July 4.
AIMEE: Salt Lake, Utah, 18, 19, 20; Denver, 22, week.
ATKINSON'S PECK'S BAD BOY CO. Missoula, Mont., July 2; Deer Lodge 3, Anaconda, 4; Butte City, 6, 7, 8; Helena, 9, 10, 11; Bozeman, 13.
AUGUSTIN DALY'S CO.: Chicago, June 1, five weeks; San Francisco, July 13, four weeks.
AIKEN-ROGERS CO.: Oskaloosa, Ia., 15, week.
BARRY AND FAY: San Francisco, 8, two weeks.
BERGER'S GALLEY SLAVE: Troy, 15, week; Montreal, 22, week.
BANDMANN-BEAUDET CO.: Louisville 15, two weeks.
BRADLE AND PRINDLE CO.: Waukon, Wis., 18; Decorah, 19; Cresco, 20, 21; Austin, Minn., 22; Spring Valley, 23; Fargo, D. T., July 4.
CAPITAL PRIZE CO. (Sully's): N. Y. City, June 1, three weeks.
DIXEY BURLESQUE CO: N. Y. City—indefinite season.
DRAPER'S UNCLE TOM CO.: St. Louis, 15, week.
DENMAN THOMPSON: San Francisco, 22, three weeks; Portland, Ore., July 20, week.
ESMERALDA CO.: Providence, 22, week.
EARLE DRAMATIC CO.: Liberty, Ind., 15, week; Richmond, 22, week; Eaton, O., 29, week.
ETHEL TUCKER: Quincy, Ill., 15, two weeks.
FANNY DAVENPORT: San Francisco, June 1, three weeks.
FRED. WARDE: Deer Lodge, Mont., 18; Anaconda, 19, 20; Butte City, 22, week; Salt Lake, 29, week; Denver, July 13, week.
FUN ON THE BRISTOL: Indianapolis, 15, week; Columbus, 22, week; Toledo, 29, week.
GRACE HAWTHORNE: Emporia, Kas., 18; Lawrence, 19, 20; Osage City, 22; Topeka, 23, 24; Atchison, 25, 26; Hiawatha, 27; Beatrice, Neb., 29; Lincoln, 30, July 1; Hastings, 2, 3, 4, Grand Island, 6, 7; N. Platte, 8; Ft. Sidney, 9; Cheyenne, Wyo., 10, 11; Denver, 13, week.
GILDAY'S COLLARS AND CUFFS: Chicago, 15, two weeks; Milwaukee, 29, week.
HARRIGANS CO.: Boston, 15, two weeks.
HOOP OF GOLD: Montreal, 15, week; Brooklyn, 22, week.
HEEGE'S BAD BOY CO.: Philadelphia, 15, week; Newark, 22, week.
HILL'S PEOPLE'S THEATRE CO.: Newburg, N. Y., 15, two weeks.
JANAUSCHEK: Portland, Ore., 16 to 20; San Francisco, 15, two weeks.
JOHN A. STEVENS: San Francisco, June 15, two weeks.
JENNIE CALEF: Cincinnati, 15, week; Dayton, 22, week.
JOHN E. INCE (Pop): Chicago, 15, week; Cleveland, 22, week.
J. B. POLK: Boston, 15, week.
J. K. EMMET: Jersey City, 15 to 18.
KATE CLAXTON: N. Y. City, 15, two weeks.
KITTIE RHOADES: Augusta, Ga., 15, week.
KIRALFYS' AROUND THE WORLD: N. Y. City, 8, four weeks.
KATIE PUTNAM: Grand Rapids, Mich., July 3, 4.
KENNEDY COMEDY CO.: Cleveland, 15, week; Syracuse, 22, week.
LOTTIE CHURCH'S CO.: Albany, 15, week; Rochester, 22, week.
LYTTON-STETSON CO.: Rondout, N. Y., 15, week.
LITTLE NUGGET CO.: Lafayette, Ind., 18, 19, 20.
LYCEUM THEATRE SCHOLARS: Albany, 15, week.
MCKEE RANKIN CO.: San Francisco, 29, four weeks.
MAUBURY-OVERTON CO.: San Francisco, June 1, three weeks.
MESTAYER'S WE, US & CO.: San Francisco, 22, three weeks.
MURRAY AND MURPHY: Providence, R. I., 15, week.
MAUDE GRANGER: Rochester, 15, week; New Haven, Ct., 22, week.
MAUDE ATKINSON: Terre Haute, Ind., 15, week; Springfield, Ill., 22, week; Bloomington, 29, week.
MORTIMER-WEAVER CO.: Moline, Ill., 15, week.
N. C. GOODWIN: Chicago, 29.
OWEN FAWCETT: Ovid, Mich. 18; St. Johns, 19, 20; Grand Rapids, 25; Manistee, July 7, 8, 9.
ONLY A FARMER'S DAUGHTER (Joseph Frank, manager): Galt, Ont., June 22 (open Fall season).
PRIVATE SECRETARY AND PROFESSOR CO. (W. H. Gillette): Leadville, Col., 18, 19, 20; Ogden, Utah, 23; Salt Lake, 27 to 29; Virginia City, Nev., 30, July 1; Carson City, 2; Reno, 3, 4; San Francisco, 6, two weeks.
SILVER KING CO.: Aurora, Ill., 18, 19; Danville, 20, 21; Freeport, 22; Davenport, Ia., 23; Rock Island, Ill., 24; Monmouth, 25; Dubuque, Ia., 26, 27; Clinton, July 6.
SEALED INSTRUCTIONS CO.: Chicago, June 8, three weeks.
STRANGLERS OF PARIS: Montreal, 15, week; N. Y. City, 22, week.
STANDARD DRAMATIC CO.: Penn Yan, N. Y., 15, week; Elmira, 22, week.
TAVERNIER DRAMATIC. CO.: Jackson, Mich., 22, two weeks.
ULLIE AKERSTROM: Holyoke, Mass., 15, week; Springfield, 22, two weeks; Marlboro, July 6, week.
WALLACK CO.: Chicago, 15, week.
WILBUR DRAMATIC CO.: Steubenville, O., 22, two weeks.
ZOZO: Brooklyn, 22, week.

OPERA AND CONCERT COMPANIES.

ALICE OATES: Rochester, 15, week; Pittsburg, 22, week.
ACME OPERA CO.: Rockford, Ill., 15, week; Galena, 22, week; Dubuque, Ia., 29, week.
ARION BELL-RINGERS: Council Bluffs, Ia., 15, week; Lincoln, Neb., 22, week. Atchison, Kas., 29, week.
BENNETT-MOULTON OPERA CO.: Buffalo, 15, week; Portland, Me., 22, week.
CARRINGTON OPERA CO.: Detroit, July 1, three weeks.
CORINNE MERRIEMAKERS: Chelsea, Mass., 15, week.
DUTCH PINAFORE CO.: Cincinnati, 15, week.
EUSTIS' BURLESQUE CO.: Worcester, Mass., June 22, week.
FAY TEMPLETON OPERA CO.: New Orleans, June 1, indefinite season.
FORD'S OPERA CO.: N. Y. City, May 25, five weeks.
FORD'S ENGLISH COMIC OPERA CO.: St. Louis, 11, seven weeks.
GRAU'S FRENCH OPERA CO.: Montreal, 8, three weeks.
GOODRICH OPERA CO.: Keokuk, Ia., 15, week.
HARRIS OPERA CO.: Albany, 15, week; Buffalo, 22, week.
HOLMAN OPERA CO.: Cleveland, 8, three weeks.
HOLLYWOOD OPERA CO.: Fort Wayne, Ind., 22, week.
JANET EDMONDSON: Montreal, 8, four weeks.
MILAN OPERA CO.: Milwaukee, 15, week.
MEXICAN TYPICAL ORCHESTRA: Columbus, O., 15, week; N. Y. City, 22.
MAHN'S OPERA CO.: Cincinnati, 15, week.
MCGIBENY FAMILY: New London, O., 18; Shelby, 19; Galion, 20; Marion, 22; Upper Sandusky, 23; Tiffin, 24.
MILLER'S OPERA CO.: Rockland, Me., 18, 19, 20; Bangor, 22, week.
MCCAULL OPERA CO.: Chicago, June 8, indefinite season.
LILLIAN RUSSELL: N. Y. City (Casino)—indefinite season.
RINEHART OPERA CO.: Cleveland, 15, week; Toledo, 22, week.
ST. QUINTEN OPERA CO.: Meadville, 15, week.
SMITH'S BELL-RINGERS: Oshkosh, Wis., 18, 19, 20; Fond du Lac, 22, 23, 24.
STANDARD OPERA CO.: Boston, 15, two weeks; Providence, 29, week; Montreal, July 5, two weeks.
THEODORE THOMAS CONCERTS: Detroit, 24, 25; Cleveland, 26, 27; Buffalo, 29, 30.
THALIA OPERA CO.: Chicago, 8, three weeks.
THOMPSON OPERA CO.: Milwaukee, June 8, ten weeks.
WILBUR OPERA CO.: Pittsburg, 8, two weeks.
WILEY-GOLDEN OPERA CO.: Troy, N. Y., 15, two weeks.

MINSTREL COMPANIES.

BARLOW-WILSON: Bozeman, Mont., 22; Helena, 23, 24, 25; Deer Lodge, 26; Anaconda, 27; Butte City, 29, week.
BILLY KERSANDS: Cincinnati, 15, week.
CALIFORNIA: Baltimore, 8, two weeks; Philadelphia, 22, week.
HAVERLY'S: Lacrosse, Wis., 18; Eau Claire, 19; Stillwater, Minn., 20; Minneapolis, 22, 23, 24; St. Paul, 25, 26, 27; Milwaukee, 29, 30, July 1.
LESTER AND ALLEN'S: Brooklyn, 15, week.

VARIETY COMPANIES.

ADAMS-HALL BURLESQUE CO.: N. Y. City, 15, week; Newark, 22, week.
BRYANT, RICHMOND, SHEEHAN AND COYNE: N. Y. City, 15, week.
CHARLES FOSTELLE: New Orleans, 15, week.
BOBBY NEWCOMB: Pittsburg, 22, week.
GRAY-STEPHENS CO.: N. Y. City, 15, week.
IDA SIDDONS' MASTODONS: Philadelphia, 15, two weeks; N. Y. City, 29, four weeks.
HOWARD-MAX CO: Palmyra, Mo., 22, week; Keokuk, Ia., 29, week; Clinton, 13, week.
HOWARD-WHITNEY CO.: Cleveland, 15, week; Sandusky, 22, week.
J. J. SULLIVAN: Port Jervis, N. Y., 15, week; Morristown, N. J., 22, 23.
LILLY CLAY'S ADAMLESS EDEN: Boston, 22, two weeks.
LILLY HALL'S BURLESQUE CO.: Indianapolis, 22, week.
MANNING-DREW CO.: Newark, 15, week.
SILBON'S CUPID CO.: Newark, 15, week.
ST. FELIX SISTERS: Saratoga, N. Y., 18; Burlington, Vt., 19; St. Albans, 20; Quebec, 22, week.
TONY PASTOR'S OWN CO.: Chicago, June 8, two weeks.

MISCELLANEOUS.

MIACO'S HUMPTY DUMPTY: Findlay, O., 18, 19, 20.
PROFESSOR GEORGE BARTHOLOMEW'S EQUINE PARADOX: Dayton, O., 8, week; Springfield, 15, week: Akron, 22, week; Cleveland, 29, two weeks; Detroit, July 13, two weeks; Bay City, 27; East Saginaw, Aug. 3; Jackson, 10, week; Milwaukee, 17, two weeks.

CIRCUSES.

ADAM FOREPAUGH'S: Grand Rapids, Mich., 18; Reed City, 19; Manistee, 20; Flint, 22; Bay City, 23; E. Saginaw, 24; St. Louis, 25; Ionia, 26; Lansing, 27; Detroit, 29; Toledo, O., 30; Jackson, Mich., July 1; Ypsilanti, 2; Hillsdale, 3; Ft. Wayne, Ind., 4; Plymouth, 6; Valparaiso, 7; Waukegan, Ill., 8; Fond du Lac, Wis., 9; Green Bay, 10.
BARNUM'S: Newport, R. I., 18; Taunton, Mass., 19; Fitchburg, 20; Lowell, 22; Salem, 23; Lynn, 24; Gloucester, 25; Lawrence, 26; Haverhill, 27; Rockland, Me., 29; Bath, 30; Augusta, July 1; Belfast, 2; Bangor 3; Ellsworth, 4; St. John, N. B., 6, 7; Fredericton, 8; Calais, Me., 9; Woodstock, N. B., 10; Houlton, Me., 11; Waterville, 13; Lewiston, 14; Portland, 15; Portsmouth, N. H., 16; Manchester, 17; Nashua, 18; Keene, 20; Brattleboro, Vt., 21; Rutland, 22; Burlington, 23; Montpelier, 24; St. Johnsbury, 25; St. Albans, 27; Whitehall, N. Y., 28; Bennington, 29; Pittsfield, Mass., 30.
BUFFALO BILL: Elmira, N.Y., 18; Williamsport, Pa., 19; York, 20; Washington, 22, 23, 24; Baltimore, 25, 26, 27.
COLE'S: Hancock, Mich., 18; Ishpeming, 19; Negaunee, 20; Vassar, 22; Lapeer, 23; Flint, 24; Pontiac, 25; Mt. Clemens, 26; Port Huron, 27.
DORIS': Battle Creek, Mich., 18.
FRANK ROBBINS': Montreal, 17, 18.
KING-BURKE: Albia, Ia., 18.
MCCAFFERTY'S WILD WEST: Little Falls, N. Y., 18 Amsterdam, 19; Schenectady, 20.
ORIEN'S: Hagerstown, Md., 20.
PULLMAN'S: Towanda, Pa., 18; Athens, N. Y., 19; Waverly, 20; Elmira, 22, 23; Addison, 24.
RYAN AND ROBINSON'S: Albany, 15, week.
ROBINSON'S: Grand Island, Neb., 20; Cheyenne, Wy. Ter., July 1.
SELLS': Jamestown, Dak., 19; Bismarck, 20; Fargo, 22; Ortonville, 23; Montevideo, 24; Glencoe, 26.
VAN AMBURGH'S: Palmer, N. Y., 18; Westfield, 19; Pittsfield, 20; N. Adams, 22; Hoosick Falls, N. Y., 23; Troy, 24, 25; Glen's Falls, 26; Saratoga, 27; Albany, 29, 30; Cortland, July 8.

Theatricals in Florida.

The Park Theatre at Jacksonville, Fla., has been purchased by Messrs. John Q. Burbridge and A. B. Campbell. They have leased for eight years the ground on which it stands. The ground is the property of one of the Astors, who is a large owner of real estate in Florida. It is the intention of the new management to improve the house this Summer. It has never been fully completed. Hitherto it has not been heated, has not had proper ventilation, and it needs re-seating—all of which will be attended to in time for the Fall opening.

A. B. Campbell, the new manager, is now in New York to attend to bookings and purchase new furniture. He will remain a few weeks. Mr. Campbell prefers to play two nights a week with good attractions to booking second or third rate companies for longer periods. Mr. Campbell will give a guarantee to attractions with a widespread reputation. He will not admit the cheap price companies during the regular season. Few of the greater attractions have as yet visited Jacksonville, but these few have been well patronized by cultivated audiences, drawn from the better classes of the permanent residents and the large number of health and pleasure seekers in this Winter Saratoga. Clara Morris drew nearly $1,500 in one night and Milton Nobles over $1,000 in two. Mr. Nobles wants a whole week in next March, so well was he satisfied with his engagement.

Morbid Plots and Personages.

Among the numerous miniature comedy parts played by William Mitchell at his Olympic Theatre was that of an eccentric individual who was affected with a frail and evanescent memory.

The chief incident illustrating this shortness was the loss of his hat, for which he instituted a search in every direction, under the sofa, on the top of the stove-pipe, out of the window—in fine he is half distracted, having an engagement to meet on time, when a friend, arriving and seeing his bewilderment, suggests that he is wearing his hat on the top of his skull at that particular moment.

Oblivious Top, for that is his name, by way of acknowledgment and relief to his feelings, kicks a hole in his hat and leaves the house bareheaded.

This we call legitimate comedy, arising naturally from the bias of character, and while we laugh at Top we do not regard him as a special object for commendation.

Quite otherwise is the *motif* in a recent play, where the hero is bereft of memory by a railroad collision, and figures before the audience as a pitiable imbecile. Here are clearly two violations of the legitimate functions of the drama. No result can be accounted truly dramatic which is brought about by a mere accident, nor can a painful infirmity be accepted as an exhibition of character.

If a lover, for example, has his nose broken in a combat growing out of the working of his passions, he might be allowed to flourish as a *dramatis persona*. On the contrary, it would not come within the limits of rational acting if he should tread upon an orange-peel or banana in the street and crush his proboscis on the pavement. Nor could this catastrophe be received by his sweetheart as a reason why she should overlook his shattered physiognomy.

It is altogether outside of the province of the stage to introduce scenes, characters or incidents which abase human nature in its moments of physical or mental infirmity, or in such as offend right feeling and the sense of humanity

In the hands of the great masters the calamities of men are exalted into the realm of passion and ennobled by the grandeur of suffering—of which King Lear is a sublime illustration.

Whatever the phase of human nature shown an the stage, it is expected, in its general results and issues, to inspirit the spectator and enlarge and enhance his sphere of right thinking and right feeling.

An Idle Rumor Set at Rest.

If silk hats were "shined," the bootblacks of Fourteenth street would have a harvest, a bonanza or a capital prize in the one worn by Mr. William Shakespeare Kennedy, the *major-domo* of Tony Pastor's Theatre. In his own opinion, Mr. Kennedy is the special guide, philosopher and friend of Mr. Pastor. He looks upon himself as the Nestor of ex-American circus clowns, having many years ago emerged from the sawdust ring. Previous to his circus career, Mr. Kennedy was a dancer, but not in the ballet. It is his proud boast that he was contemporary with the famous Tommy Peel and was his feared rival. Mr. Kennedy has the ticket-speculation privilege at Tony Pastor's Theatre. He is also a conservator of the peace in and about the house. For this reason a conservatory has been built for him in the lobby. From this coign-of-vantage, and through a pair of eye-glasses, he beams upon the gardens opposite. While he is not a scholarly man, he claims to have ripped a little with old Euripides, dodged a little with old Diogenes and socked a little with old Socrates. But early in life his education settled into his heels and made itself felt only when sand was sprinkled or sawdust laid. Nothing takes such an inward grip upon Mr. Kennedy's digestion as to have anyone speak disrespectfully of Mr. Pastor or his theatre. The moment the house or its proprietor is mentioned, the *major-domo* wipes his glasses and looks serious.

Mr. Kennedy is at present deeply agitated over a report that Tony Pastor is not coming back to Fourteenth street in the Fall, and he is keenly hunting after the "literary feller" who put the same in cold type. If he runs the rascal down an ambulance call will probably follow fifteen seconds later; for there is no madder man in town just now than the loyal Mr. Kennedy.

A MIRROR man ran across Mr. Kennedy in his botanical bower yesterday afternoon, and accosted him with—

"Is it true that Mr. Pastor is not coming back to his theatre in the ides——"

"No such ideas!" interrupted Mr. Kennedy, indignantly. "He'll be back here in October, sure, and don't-you-forget-it! It'll be made pretty warm for the man that wrote that. Corner Groceries may come and Capital Prizes go; but Tony Pastor's show goes on forever—at least in the regular season—and the whole country is his picnic-ground. It is all a blooming error and a sanguinary mistake to say that Mr. Pastor is not coming back to this theatre."

A new Society of Dramatic Students has been formed in London. Henry Irving, Wilson Barrett, John Clayton, Arthur Cecil, John Hare and E. H. Kendall are sponsors. The first performance will be given next Thursday, and the cast of the Two Gentleman of Verona will be filled by the junior members of all the London stock companies who are members of the society.

Professional Doings.

—Marian A. White, the reader, is in town.

—Gustave Kerker will Summer at Atlantic City.

—W. J. Constantine goes with Salvini next season.

—Gustave Amberg sailed for Europe yesterday.

—Manager J. H. McVicker, of Chicago, is in the city.

—Harry Pepper and wife leave for England in a few weeks.

—James J. Tighe has signed for the White Slave company.

—Edward Cameron goes with the Eustis Burlesque company.

—Frank DeWitt has been engaged by the Aronsons for a year.

—Lee Harrison has been engaged by W. T. Carleton for next season.

—Estelle Clayton has returned from Boston and is at the Hotel Royal.

—Harry Eytinge will be a member of one of E. F. Thorne's companies.

—Ryan, late of Kelly and Ryan, goes with Mattie Vickers next season.

—Amy Ames will continue with Hoyt's Tin Soldier company next season.

—Orpheus and Eurydice is to be revived. Rehearsals are now in progress.

—May Brookyn will play the heroine in The Planter's Wife next season.

—N. J. Long and J. N. Woodward have signed for Modjeska's company.

—Manager Frohman has engaged T. L. Coleman for Modjeska's company.

—W. F. Owen will be a member of the Boston Museum company next season.

—Herbert Ayling will not appear in True Nobility. George Paxton is substituted.

—It is said that Agnes Booth will return to the Madison Square Theatre next season.

—Circus business all over the country is far behind what it was at this time last season.

—Koster and Bial have completed their new cooling apparatus, and it answers admirably.

—Louis Harrison and wife will spend the Summer at either Newport or Long Branch.

—Herbert Gresham (a one-time Majilton) will remain with Henry E. Dixey next season.

—Annie Ward Tiffany, her husband and Annie Wood have gone to Europe for the Summer.

—It is announced that H. A. Weaver, Jr., and Stella Boniface will be married the coming Sunday.

—Sybil is the title of Clara Morris' new play. It is translated from the French by Clinton Stuart.

—Puck, the new Kralfy spectacle, will have its first production at Niblo's Garden early next season.

—There is another School of Acting talked of. Next season there will be several running in New York.

—Dickie Delaro, who made a hit with Oliver Doud Byron, has an offer from Frank Girard for next season.

—The World will open the People's Theatre in August. Frank Karrington will play Sir Harry Huntingford.

—W. H. Fuller, author of Off the Egypt, intends sending the piece on the road next season as a farcical comedy.

—Amelia Summerville and her husband went to their cottage, The Mountain Maid, at Bath, on Friday for the Summer.

—Myron W. Whitney and James Gilbert have signed engagements with the promoters of the Thurber opera scheme.

—Henry C. Jarrett is about to return to America. Richard Waldron now owns all the English rights to Fun on the Bristol.

—Owing to the continued success of the Hebrew drama on the Bowery, the managers have leased the Oriental Theatre for three years.

—William Redmund and Mrs. Barry have accepted a play from the pen of Mrs. Ewing Winslow (Kate Reignolds). It is called Jasper's Love.

—J. E. D. Bassett and his sister have closed their Singing Skewl season and are now resting at their place at Tompkins Cove on the Hudson.

—J. W. Randolph has been engaged to go in advance of the Folly Burlesque company. He has given up the management of the Weston Brothers.

—Henry Dixey has given notice of a suit for damages against a manager who pirated his songs and business in a company which was sent to play West.

—The Barlow-Wilson Minstrels will play all through the Summer. They are now on the Montana circuit, and will open at Butte City on June 29, for one week.

—John T. Burke and his wife, Lizzie Creese, are summering at new Rochelle. They are engaged to play Jack Hearne and Lura Lee in The Romany Rye next season.

—William Haworth, Clarence Handysides, Selina Fetter, C. B. Hanford and William Harris have been engaged by Joseph Brooks for Robson and Crane's company.

—Maggie Deane has signed with R. E. Graham for the soubrette role in Brother Max for the Summer season. She was successful in the Her Atonement and other companies.

—Edward Holst has been re-engaged by Manager Andrews for the Michael Strogoff company. He will play one of the Correspondents, and is arranging the new ballets.

—Frank Sanger will have five companies on the road next season. N. C. Goodwin's, Jacques Kruger's, two Bunch of Keys and Louis Aldrich. He also retains an interest in Hooley's Theatre, Chicago.

—Lizzie Evans has two new plays for next year—Florette, by Con T. Murphy, of Chicago, and The Culprit Fay, by C. E. Callahan. Her regular season is to to open at the Lexington (Ky.) Fair, August 24.

—Monsieur Mons, author of Rhea's play, who is a member of the French Dramatic Authors' Society, has written her a four act drama which it is probable she will produce at Daly's Theatre before the beginning of next season.

—Theodore Bendix, the well-known musical director, will be the conductor at the Mountain House, Cresson Springs, this Summer. At the conclusion of this engagement Mr. Bendix leaves for St Louis to take charge of the orchestra at Pope's Theatre.

My First Visit to 'Frisco.

After we left Cheyenne "the magic city of the plains," interest in our journey began. Cattle beyond number greeted our view, with the bold and daring cowboys as their guardians. At Lodge Pole, a stopping-place, I saw cowboys for the first time (except at Buffalo Bill's Wild West Show). There were sixty of them, mounted and in costume—overalls, wide-brimmed hats, lassos hung round the pummel of their saddles and armed cap-à-pie. They rode in a body up to the train, and when we continued our journey they gave us a salute from their pistols. But it was all in kindness. To me it was a glorious sight. There were many points of iterest during the ride up to the time we struck the plains of sagebrush and alkali, which is called the Great American Desert. To one who has never crossed it the interest is intense, as it was to me. But to many more than tiresome. There are many beautiful subjects to write upon, such as the Devil's Gate, Devil's Slide, Pulpit Rock, Lone Maiden's Grave, the mouth of Echo Cañon and cliffs of same, together with many beauties of Weber not mentioned.

The last ray of the setting sun had faded away, and day had drawn her sable mantle o'er her; the lamps had been turned up in our car, and tired of faces, I glanced wistfully at the now busy porter, as we left the supper station to mount the eastern slope of the Sierra Nevadas. Well named; for you know this signifies "snowy saw." The sharp and rugged points of the mountain peaks, piercing the clouds, resemble the teeth of a saw, and, snow-white and gleaming against the clear blue sky, gives you the impression that Winter still lingers in the lap of Spring hereabouts. And I am soon to cross the border-line from Nevada to California, that wonderland of the Western shore, where the gold was digged in '49, and which caused the rush from the old homes of many of America's now most illustrious sons. The thought causes the pulse to quicken, and the blood tingles through the veins in anticipation of some pleasurable experience to come. What it is, one can't explain. But it is something, and we must see it. See what? Why, California. "Yes; but you won't see much difference until we get into the mountains," says a chatty old-timer in answer to our query. The train rolls on, the wheels striking in a measured clatter the rail-joints, and I dream away in my seat, thinking, thinking. This is nearly the same road travelled by the ill-fated Donner family, whose tragic experience all are familiar with. One by one the berths are made up, and each is occupied, while still the train rumbles on. Now a gentle swaying to the left indicates a curve, somewhat sharper than any yet encountered on the road so far, and looking over to my informant of a short time before, I catch an expressive wink, and my interrogatory glance brings forth the information that we're getting into the foothills now. I make a movement to arise, when he says, further, that we will enter the snow-sheds and mountains at about the same time, and therefore nothing can be seen until about daylight.

"Going to sit up, Ben?" inquired one of our party.

"Yes, indeed," I reply. "I would not miss anything on this trip if possible. I may never see it again."

With a knowing chuckle, I am advised to go to bed and not make a fool of myself. Mine is the last berth to be ordered for the night, and now the porter peremptorily informs me that I can sit in the smoking-room if I please, sir. I do please, sir, and taking my last cigar from my vest pocket, I go into the smoking-room, followed by my talkative fellow-traveller. Here a few still linger over the stumps of their cigars, possibly, like myself, picturing, through the clouds of smoke they blew placidly from their lips, the wonders of this sunny land whose borders we are just crossing. Happy thought! I will go out to the platform. I do, and the cold, crisp air exhilarates and cools me off after the close atmosphere of the Pullman. The stars shine clearly above, and along beside the roadway tumbles and foams the turbid Truckee River, whirling white and angry eastward to the Desert, where it sinks into the sand wastes and is lost forever. Against the sky the seared ranks of pine were clearly seen, bristling like bayonet-points. The whistle of the engine reverberates through the cañon as the snake-like windings of the train carry us higher and higher into the mountains. Nothing passes my observation. The patch of snow lodged upon the mountain side gleams pure and spotless. The sparkle of a reflecting star in a pool by by the roadside has charms for me; for am I not in California? It becomes quite cool now, and suddenly I cease to hear the puffing of the engine; a cloud of smoke and cinders choke and blind me. We arrive in "the sheds," and it behooves one to return to the smoker. Here I again meet my old-timer, who invites me to join him in a "horn," remarking that just now I can't refuse to join him in his "night-cap," and luckily strike something real good. "Baldwin's Brandy," my old-timer informs me—the product of "Lucky" Baldwin's vineyard, at Santa Annita, California. He is, by the way, the proprietor of the theatre in which we are to play in San Francisco.

"Well," I remarked, "if his theatre is as fine as his liquor, I am satisfied."

The old-timer chuckled and said: "We've got a pooty good theatre there, too."

I felt somewhat drowsy, but wanting to see California, I settled myself back in the seat and resolved to remain awake. How long I sat there after bidding my old-timer good night, I can't say. I must have dozed, for I was awakened by stillness, and found we had reached the summit. That brightened me up at once, and I stepped on to the platform, only to be chilled to the bone. Here lay snow in plenty, sure enough, and the early morning air was nipping and eager. I got back into the train as the conductor gave the signal to go ahead, and dropped to sleep again, only to be awakened by the old-timer presenting the flask and remarking: "This is the place."

"What place?" I asked.

"The place to take a horn," he said.

"The place to take a horn!" I echoed, mechanically.

"The Cape," said the old-timer.

Returning to the platform, in the still half light, I looked out upon one of the most impressive scenes in nature I have ever viewed. For a moment all seemed a black mass above and below; but as the eye became used to the light, I looked instinctively down, down, oh, so far! The yawning chasm was seemingly unfathomable. Presently a thin white winding ribbon became discernible far below, and the contour of the mountains to develop, and I to realize that I am standing almost at the summit of the mountains, thousands of feet above that ribbon of river flowing onward to the Pacific Ocean still hundred of miles westward, The stillness was most impressive. No noise but the chug-chug of the engine ahead broke the silence. I got off the car, and taking a piece of detached rock, hurled it with all my might over the fearful declivity, and heard it drop seemingly at my feet. This more than anything else made me realize the magnitude of the scene, as yet but dimly discernible, spreading out almost beneath my feet. The bell of the engine tolls a warning to get aboard, and I reluctantly mount the platform as the engineer gives the train headway, and we are speeding onward to the Bay. At last I have rounded Cape Horn on the C. P. R. R., and I am satisfied that I have stood upon this far-famed point and had personal observation of one of the grandest views on the American Continent. I am not weary or sleepy, but tumble into my bunk just as the old-timer asks me to again join him. Thanking him, I take his proffered flask and do join him, smacking my lips over the pure and comforting fluid. I bid him good night and soon am sound asleep.

Down, down whirls the train as all unconscious I lay in my berth, where, after some hours, I am awakened for breakfast by the porter. We have reached Sacramento. After securing a good meal for seventy-five cents we resume our journey, crossing the bridge over the Sacramento River, and on through the "Tules," over the half-submerged valley lands for about an hour and a half, when we begin to pass vineyards and orchards bright and green; comfortable houses, and flowers; and, oh! such flowers. The country seems to produce them under any conditions and in the greatest profusion. The perfume pervaded even the cars. On, on we speed to the city we have travelled so long to reach. At Benecia we arrive properly at the great arm of the bay, known as Suisun, and Carquiney Straits, joining it to San Pablo, another arm to the westward. Our train is drawn aboard the immense ferry-boat. Here, sitting in your seat, if you please you are transported to "terra firmer" on the Southern shore of the Strait in a few moments. Then you proceed along the shore of the Bay to San Francisco, a ride of about an hour and a half.

So much has been written about this immense body of water, and so many descriptions given, that I fancy you know all about it. So, with the remark that it was a pleasant surprise to me in its extent, I will ask you to continue with me in the car until I transfer my hand traps to the ferry at the mole and we are on 'Frisco Bay, and the City of San Francisco through the haze lays before us some several miles due West. The bright sunlight kisses the rippling waves and plays amidst the churning, foaming wake of the *Piedmont* (the name of the ferry-boat). Here and there the white sails of fleet-yacht, gleams in the brightness. The fresh air invigorates me, and the varied and animated scene arouses me almost to a pitch of enthusiasm. We pass what is commonly known as Goat Island. The Spanish name is Verba Buenna. It is a Government station for the Revenue Department. Green and beautiful, it is a gem upon the waters.

The first impression of San Francisco leads one to imagine it to be only a small city comparatively. But as we approach the docks the large number of vessels dispels at once the idea, and on debarkation at the slip the bustle usual to large cities greets the visitor on every hand. City of Sunlight and Joy it may well be called. Celebrated for its many attractions, I am more than favorably impressed with it. After procuring comfortable quarters at the Russ House, and reporting at our cosy and pretty theatre, I rested. I will tell you, as best I can, some of my experiences a few days later on. I took pleasure in visiting the natural points of interest in the vicinity; in meeting characters of the mixed population, their habits and manners; the municipal, scientific, commercial, social and benevolent institutions and other subjects likely to affect a stranger. The sites and remains of the old theatres were more than interesting. The Jennie Lind Theatre was, I believe, where Edwin Booth made his first appearance on any stage, in conjunction with his father. It is now used by the city for offices. The Lyceum is now occupied by Goodwin's furniture store. The old Adelphi is a depot for second-hand furniture. Maguire's Opera House is a store. A street has been cut through where once stood the Melodeon, and the American is now a clothing store. The Mint was more than interesting, as it was the first I had visited since a boy in Philadelphia. My next visit was to

DELORES.

In commemoration of the sufferings of the Blessed Virgin was named the somewhat celebrated Mission of San Francisco at its foundation over one hundred years ago. Father Gampero Sierra, a zealous and prominent priest of the Romish Church, travelled northward from Mexico early in 1769, and founded the first Mission Church in San Diego, the lowermost country in California. The etymology of the word is in doubt, but attributed by the early historians to some combination of Indian and Spanish terms. On Nov. 9, 1776, adventurous bands of zealots encamped on Washerwoman's Bay (now about the corner of Van Ness avenue and Lombard street), a salt-water lake, and after consecrating to the Church the surrounding territory, they looked about for a site for the erection of a suitable building for a Mission. Nestling at the foot of the hills overlooking the harbor of Zerba Buenna (the Spanish name for San Francisco), now at Sixteenth street and Delores, stands the result of their labor—a low, rambling group of adobe buildings similar to all the California Missions in architectural construction: a simple parallelogram, roofed with burnt tiles. Whitewashed and shining in the sun, it stands to-day as it stood over one hundred years ago. No sign of the advancement in civilization marks its outward appearance. The same bells jangled out of time call the faithful to worship and to pray. The silent-footed padre moves in measured tread among the gathered leaves that fall in the human forest—silent, sleeping beneath the shades of those hallowed walls awaiting that mighty quake that shall cause the earth to part and render up its dead.

Dec. 27, 1776, a mother bore her first-born proudly to the altar to receive the holy blessing and baptism of Our Lord, and mark this as the first instance of the kind in the history of El Mission Delores. The churchyard is filled entirely—no more interments being allowed. Here beside the proud old Hidalgo lies the buccaneer. Nestling beside its mother moulders the babe that was first sprinkled with the sacred drops. And here the eye rests upon the tomb of the victims of that awful tribunal, the Vigilante of the early days of California. Flowers grow and bloom beside their graves; the birds carol above them, and God's bright sun shone down upon them as I gazed upon the inscription, "Died by the hands of the V. C.," as softly and serenely as on all the true and faithful, showing plainly that "there is room in Heaven for all."

One hundred years have come and gone. One hundred Winters frowned, Springs smiled and Summers laughed, yet during all this time the lamp has never faded at the altar; the devout of our generation kneel and pray to the same God, in the same house in which their great-grandparents worshipped—Mission Delores, San Francisco, Alta California. My next trip was up

THE BAY.

One day was devoted to this. I took the Government steamer *General McPherson*, and it was one of the most enjoyable experiences of my visit West. The usual bustle of a great city's water-front; the landing of the steamers, the skirting about of steam-launches, the little crafts dodging out of the course of the swift ferry-boat as it runs into the slip, made a scene of animation as exhilarating to me as the anticipation in boyhood of my vacation. We made our course to the westward along the sea-wall, giving us a view of Telegraph Hill, the old observatory used for years as a signal station by the Merchants' Exchange and now devoted to beer and cheap variety performances on Sunday. Presently we passed Meiggs' Wharf, reminiscent to old Californians as their afternoon walk on Sunday, and made famous by its association with the history of one of the most famous Californians of the days of Gold—the days of '49. It now presents a sorry appearance, and is almost in a state of decay. The enormous buildings of the Pioneer Woolen Mills loom up in the cove, sheltered by Black Point, just about a quarter of a mile westward. Here, it will be remembered, poor Ralston met his death—a sad ending to a useful life, and a public bereavement that San Francisco has never forgotten. Black Point is the headquarters of the Post Commander here, and is now a beautiful spot, covered with verdant lawns, a luxuriant growth of shade trees as well as ornamental. Flowers in profusion scent the breeze as we tie up at the pier to land an officer and his family who have been to see May Blossom. Now the glory of all old Californiaians bursts upon our gaze as we view, for the first time, this pathway to the Garden of America. We are awed by the reflection that through here came the friends of bygone days. After the vigorous voyage around the Horn and the weary passage up the Pacific, Golden Gate of fortune to the Argonauts of '49! Golden Gate to the land of promise to the adventurous settler from the far East. How many hopes have been realized? How many hearts that beat at the sight of 'Frisco hills, lying low in distant Lone Mountain, where a cross is plainly visible over the Precidio Hills? Precidio, stern and fortified, guards the Gate on the Southwest. Army offices surrounded by flower-gardens are plainly visible from the deck of our little steamer. We touch and pass along close by Fort Point, a massive brick structure armed with heavy guns ranging all over the Gate and booming up most formidably—a sentinel ever silent and watchful. Over to the north is Point Banita light-house and fog signal, some miles, though plainly visible. Lime Point, one mile across from Fort Point, has the fog-house station, white and shining in the sunlight. Around the Point, Saucilito nestles at the foot of Mt. Tamaulipas cosy and pretty as a maiden all forlorn, for she is patronized by a few well-to-do people and a boat club or so. Here may be seen more than a score of idle vessels awaiting cargoes, and a spirit of lethargy seems to have taken possession of the place. Now the skipper puts down the helm, and we square away for Alcatraz Island, the military prison. Right ahead is Arch Rock, so called on account of its forming at low tide a perfect arch, the water splashing through it and covering the myriads of waterfowl that make this a sort of resting-place and rendezvous. Through the Gate the rough water on the bar makes an outline against the horizon, and far away in the misty distance the indistinct outline of the Farallones Island, thirty miles away in the Pacific Ocean, loom to the view. Here a light-house and Government station of the Revenue Department are situated. These rocks are some trouble to mariners at times.

In a few moments we are at the landing at Alcatraz and welcomed by Captain Thomas, of the Engineer Corps. We are escorted to the various points of interest. First mounting the steep bluff that meets one at the very water's edge, we are shown a relic of the past in the form of an old-fashioned brass cannon, said to have been captured from the Spanish in 1812, and of unknown age. It bears the inscription near the muzzle, "El Sober Bid." An exploded gun lies half buried at the turning of the road, making a guard to prevent teams from breaking the curbing. The light-house was visited next, and a mild surprise was had in the realization that only a small coal-oil lamp was used to make the seemingly large blaze. This is done by means of a glass cast like a lense and diffusing the light.

The prison is a dismal-looking place, containing about 250 convicts. They are taken out to work on the roads and fortifications daily. Even here Thespis has a shrine. You are shown a theatre—yes, a real, cosy little theatre, with good scenery, stage, etc., made by the prisoners, and the scenery done by a regular scenic artist, one of the incarcerated. After a view of the harbor from the top of Military Road we embarked for Angel Island. Here again are gardens, green lawns and comfortable quarters. But we remain only five minutes and then start for home.

Thus ended my trip around the Bay. The following day was devoted to Woodward's Garden, Cliff House and China Town. So much has been written concerning them that I need not expatiate upon their several reputations. Left 'Frisco May 25, and arrived in New York safely after four weeks of a delightful trip long to be remembered.

In conclusion, let me sincerely thank my brother-artist, Mr. George Osborne, for his untiring interest in my behalf. In him I found a guide-book, pleasant companion, and a never-failing source of information. I shall never forget our short but pleasant association.

BENJ. MAGINLEY.

WALLACK'S THEATRE.
Broadway and 30th St.
Sole Proprietor and Manager, LESTER WALLACK.
Regular operatic season by the
McCAULL OPERA COMIQUE COMPANY.
John A. McCaull.....Proprietor and Manager
THE BLACK HUSSAR,
by Carl Millocker.
EVERY EVENING AT 8:30, SAT. MATINEE AT 2.

BIJOU OPERA HOUSE, Broadway near 30th st.
Messrs. Miles & Barton, Lessees and Managers.
Evenings at 8. Matinee Saturday at 2.
Continued success of
RICE'S BIG BURLESQUE COMPANY
and Mr.
HENRY E. DIXEY,
Supported by a cluster of artists, in a grand production of the new and original Spectacular Burlesque by William Gill, entitled
ADONIS.
Grand Chorus and Orchestra.
Prices, $1.50, $1 and 50 cents.

GRAND OPERA HOUSE.
Lessee and Manager - - MR. HENRY E. ABBEY
RESERVED SEATS, 50C. GALLERY, 25C.
This week,
MISS ADA GRAY,
in
EAST LYNNE;
OR, THE ELOPEMENT.
Every Evening and Wednesday and Saturday Matinee.

MADISON SQUARE THEATRE.
MR. A. M. PALMER, - - Sole Manager.
EVENING AT 8:30. SATURDAY MATINEE AT 2.
SUMMER SEASON.
JOHN T. RAYMOND
in the leading part in the new comedy, entitled
IN CHANCERY.

THE CASINO.
Broadway and 39th street.
Rudolph Aronson, - - - - - Manager.
50 CENTS ADMISSION 50 CENTS.
Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $12.
Every Evening at 8. Saturday Matinee at 2.
Mortimer and Solomon's successful Military Comic Opera,
POLLY.
By the
GAIETY COMIC OPERA COMPANY,
E. E. RICE.....Manager
Saturday, June 20, revival of BILLEE TAYLOR.

FIFTH AVENUE THEATRE.
Unabated success of the American-English Opera Company.
UNABATED SUCCESS OF THE AMERICAN ENGLISH OPERA COMPANY.
Monday, June 15, first presentation of
MARITANA.
Orchestra, $1.50. Balcony, $1. Second Balcony, 50c. Gallery, 25c. General Admission, 50c.

KOSTER & BIAL'S, 23D ST. AND 6TH AV.
Admission 25c.
Every Afternoon and every Evening.
Elaborate production of LeClair's Burlesque,
LA BELLE HELENE.
Herbert Brothers, Gymnasts; Harry LeClair, Protean Comique, Ella Weaner, the Captain; Lottie Elliott, Endurance Dancer.

ADELAIDE ROSS (Mrs. T. W. Ford).
Starring through Great Britain: Lady Macbeth, Portia, Julia, Emilia Bianca, Margaret Elmore, etc.
Address *Era*, London.

BOSTON COMEDY CO., H. Price Webber, manager. Tenth season. Organized May 25, 1874. Permanent address, Augusta, Me., or 260 Washington street, Boston, Mass.

COSTUMES MADE NEW AND REPAIRED.
Tailor made dresses. Any distance by weekly engagement. Address MME. E. Z. DEBAILLEUL, 527 6th Avenue, or MIRROR office.

FRANK WEBB.
Musical Director J. K. Emmet Season 1883-4-5.
At Liberty Summer season with Emmet's Orchestra.
Address MIRROR.

FOR SALE.—An American drama in five acts, entitled THE CLERK'S CRIME. Address FLORENCE STICKEL, 211 Jefferson ave., Detroit, Mich.

I WILL ASSUME THE CARE OF AN INFANT or children of a travelling professional who will pay liberally for unremitting attention. Unexceptionable references. For terms address S. REED, MIRROR.

JAMES L. CARHART.
Closed a thirty-two weeks' tour as Seth Preene in Lights o' London, April 11. At Liberty. First Old Man and Characters. Address Simmonds & Brown.

MR. HANS KREISSIG.
Musical Director.
At liberty. Season 1884-5.
Address MIRROR.

MR. S. W. LAUREYS.
Professor of the Art of Costuming.
781 Broadway, opposite Stewart's.

MR. GUSTAVUS LEVICK.
Leading Business.
Address MIRROR.

OTIS SKINNER.
Daly's Theatre.
New York.

OLIVER L. JENKINS, Character Dialect Comedian, with specialty imitation of actors. Permanent address, 51 Lexington Avenue, New York, or Dramatic Agents.

COPYING.
MRS. RICHARDSON.
THEATRICAL COPYIST AND TYPE-WRITER
24 WEST 9TH STREET, N. Y.

SECOND AMERICAN TOUR OF
JANISH
Countess Arco
UNDER THE DIRECTION OF FRANK L. GARDNER
POST OFFICE BOX 517. PHILADELPHIA PENNA.

THE ACTORS' FUND OF AMERICA.
OFFICE AND READING ROOMS
12 UNION SQUARE, NEW YORK.
Open from 10 A. M. to 4 P. M.
HARRY MINER, President; A. M. PALMER, First Vice-President; WILLIAM E. SINN, Second Vice-President; SAMUEL COLVILLE, Treasurer; HARRISON GREY FISKE, Secretary; BENJAMIN A. BAKER, Assistant Secretary.
PHYSICIANS TO THE FUND.
DR. ROBERT TAYLOR, 31 W. 31st Street, New York.
DR. J. S. SHAW, 272 Columbus Avenue, Boston, Mass.
DR. W. E. ASHTON, 220 S. 8th Street, Philadelphia, Pa.
DR. FRANK M. HOYT, 205 N. Oxford Street, Brooklyn, N. Y.
DR. THOMAS LATIMER, 372 Eutaw Place, Baltimore, Md.
DR. L. A. QUERNER, 422 Race Street, Cincinnati, Ohio.
DR. E. DREIFUS, 229 Canal Street, New Orleans, La.
DR. FRANK M. HOYT, 218 Carleton Avenue, Brooklyn, N. Y.
Membership fee and annual dues, $2.

F. ROEMER,
Successor to A. ROEMER & SON,
THE LARGEST HISTORICAL
Costumer & Armorer
IN AMERICA.

Also costumer for all the principal theatres: Fifth Avenue Theatre, Grand Opera House, Star Theatre, Madison Square Theatre, Niblo's Garden Theatre, New Park Theatre, Daly's Theatre, Fourteenth Street Theatre.
No. 4 UNION SQUARE, NEW YORK.

A. J. COLE & CO.
SUCCESSORS TO
T. W. LANQUETTE
COSTUMERS FOR PUBLIC THEATRES and TABLEAUX.

118 Fourth Avenue, NEW YORK.
Historical, Theatrical, Fancy Dresses, Suit Costumes, Evening Dresses, Pantaloons, Masks, Armour, Swords, Amateur Theatricals a specialty.
Amateur associations out of town will find it to their advantage to send for estimates.
Church Tableaux, Old Folks, Dickens Scenes, Shrubs and Evergreens. Entire wardrobes made to order on short notice and moderate prices.
Ladies' department will come under the management of Madame Kate Brehm.

MME. P. A. SMITH.
Dress-Making in all its Branches.
Particular attention given to theatrical costumes.
217 WEST 38TH STREET, NEW YORK.

H. J. EAVES.
COSTUMER.
63 EAST 12TH STREET, NEW YORK.
Is making up costumes to hire or for sale at remarkably low prices. Full sets of dresses for all the latest operas.
Amateur Theatrical and Opera Associations furnished in every detail.
SPECIAL NOTICE.—After Dec. 1 will make up ladies' stage, street and tailor-made dresses. Ladies' own materials made up.

DIAMONDS
A SPECIALTY.
Fine Watches, Rich Jewelry.
BENEDICT BROTHERS,
ONLY STORE. 171 BROADWAY,
Corner Cortlandt Street, N. Y.

LADIES! FELIX-GOLVENE permanently dissolves superfluous hair, root and branch, in 5 minutes without pain, disfiguration or injury. Sealed particulars, 6c. WILCOX SPECIALTY MFG. CO., Philadelphia, Pa.

SEASON 1884-85.
RICHARDSON & FOOS.
THEATRICAL
Printers and Engravers,
112 FOURTH AVE.
Near 12th Street, NEW YORK
Most Complete Show Printing House in the World.
NONE BUT THE BEST ARTISTS ENGAGED. FIRST-CLASS WORK ONLY.
Orders solicited. Estimates cheerfully given. All orders promptly executed with neatness and dispatch.
Address GEORGE PATTERSON, Sole Executor, Etc.

THE RESORT OF THE PROFESSION.
EUGENE BREHM.
10 Union Square, New York
The choicest refreshments always on hand.
ALSO NOTARY PUBLIC.

"THE CRITERION."
No. 2 Union Square, corner Fourteenth Street.
The Popular Resort of the Elite of the Profession.
"THE PROPER CAPAH."

TELEGRAPHIC NEWS.

Miscellaneous.

[SPECIAL TO THE MIRROR.]

PROVIDENCE, June 17.—Murray and Murphy, in Our Irish Visitors, at the Sans Souci Garden, opened before a packed house Monday night. The Comique is giving the best bill that has been seen at the house this year, and the consequence is big attendance.

BOSTON, June 17.—Edward Harrigan and his company, in Cordelia's Aspirations, had a good house at the Boston Museum on Monday night. Audience delighted. Standard English Opera company opened its season at Oakland Garden in Fra Diavolo. Good-sized audience. Mixed Pickles, second week at the Bijou, to laughing room only. Uncle Tom's Cabin at Howard.

LOWELL, Mass., June 16.—May Fiske's blondes have not been raking in the usual number of shekels the last few weeks, and so disbanded here on Saturday.

CHELSEA, Mass., June 17.—Corinne and the Merriemakers opened a three nights' engagement on Monday evening in The Mascotte. House light.

An Æsthete's Criticism.

The London *Dramatic Review* is a recently projected journal which bids fair to win a front place in the ranks of English publications devoted to the affairs of the stage. Its leading articles are written by men of ability, and its tone is dignified without being dull. In the last number received appears a paper on the production of Olivia at the Lyceum Theatre from the pen of Oscar Wilde, a gentleman whose literary ability, in spite of the ridicule heaped upon him by many of the newspapers when he paid a visit to this country, is beyond question.

Whether or not it is an advantage for a novel to be produced in a dramatic form, is, I think, open to question says Mr. Wilde. The psychological analysis of such work as that of Mr. George Meredith, for instance, would probably lose by being transmuted into the passionate action of the stage, nor does M. Zola's "*formule scientifique*" gain anything at all by theatric presentation. With Goldsmith it is somewhat different. In "The Vicar of Wakefield" he seeks simply to please his readers, and desires not to prove a theory; he looks on life rather as a picture to be painted than as a problem to be solved; his aim is to create men and women more than to vivisect them; his dialogue is essentially dramatic, and his novel seems to pass naturally into the dramatic form. And to me there is something very pleasurable in seeing and studying the same subject under different conditions of art. For life remains eternally unchanged; it is art which, by presenting it to us under various forms, enables us to realize its many-sided mysteries, and to catch the quality of its most fiery-colored moments. The originality, I mean, which we ask from the artist, is originality of treatment, not of subject. It is only the unimaginative who ever invent. The true artist is known by the use he makes of what he annexes, and he annexes everything.

Looking in this light at Mr. Wills' Olivia, it seems to me a very exquisite work of art. Indeed, I know no other dramatist who could have retold this beautiful English tale with such tenderness and such power, neither losing the charm of the old story nor forgetting the conditions of the new form. The sentiment of the poet and the science of the playwright are exquisitely balanced in it. For though in prose it is a poem, and while a poem it is also a play.

But fortunate as Mr. Wills has been in the selection of his subject and in his treatment of it, he is no less fortunate in the actors who interpret his work. To whatever character Miss Terry plays she brings the infinite charm of her beauty and the marvellous grace of her movements and gestures. It is impossible to escape from the sweet tyranny of her personality. She dominates her audience by the secret of Cleopatra. In her Olivia, however, it is not merely her personality that fascinates us but her power also, her power over pathos, and her command of situation. The scene in which she bade good-bye to her family was touching beyond any scene I remember in any modern play, yet no harsh or violent note was sounded; and when in the succeeding act she struck in natural and noble indignation the libertine who had betrayed her, there was, I think, no one in the theatre who did not recognize that in Miss Terry our stage possesses a really great artist, who can thrill an audience without harrowing it, and who by means that seem simple and easy can produce the finest dramatic effects. Mr. Irving, as Dr. Primrose, intensified the beautiful and blind idolatry of the old pastor for his daughter till his own tragedy seemed almost greater than hers; the scene in the third act, where he breaks down in his attempt to reprove the lamb that has strayed from the fold, was a masterpiece of fine acting; and the whole performance, while carefully elaborate in detail, was full of breadth and dignity. I acknowledge that I liked him least at the end of the second act. It seems to me that here he should be made to feel not merely the passionate rage of the father, but the powerlessness of the old man. The taking down of the pistols, and the attempt to follow the young duellist, are pathetic because they are useless, and I hardly think that Mr. Irving conveyed this idea. As regards the rest of the characters, Mr. Terriss' Squire Thornhill was an admirable picture of a fascinating young rake. Indeed it was so fascinating that the moral equilibrium of the audience was quite disturbed, and nobody seemed to care very much for the virtuous Mr. Burchell. I was not sorry to see this triumph of the artistic over the ethical sympathy. Perfect heroes are the monsters of melodramas, and have no real place in dramatic art. Life possibly contains them, but Parnassus often rejects what Peckham may welcome. I look forward to a reaction in favor of the cultured criminal. Mr. Norman Forbes was a very pleasing Moses, and gave his Latin quotation charmingly. Miss Emery's Sophy was most winning, and indeed every part seemed to me well acted, except that of the virtuous Mr. Burchell This fact, however, rather pleased me than otherwise, as it increased the charm of his attractive nephew.

The scenery and costumes were excellent, as indeed they always are at the Lyceum when the piece is produced under Mr. Irving's direction. The first scene was really very beautiful, and quite as good as the famous cherry orchard of the Théâtre Français. A critic who posed as an authority on field sports assured me that no one ever went out hunting when roses were in full bloom. Personally, that is exactly the season I would select for the chase; but then I know more about flowers than I do about foxes, and like them much better. If the critic was right, either the roses must wither or Squire Thornhill must change his coat. A more serious objection may be brought against the division of the last act into three scenes. There I think there was a distinct dramatic loss. The room to which Olivia returns should have been exactly the same room she had left. As a picture of the Eighteenth century, however, the whole production was admirable, and the details, both of acting and of *mise en-scene*, wonderfully perfect. I wish Olivia would take off her pretty mittens when her fortune is being told. Chiromancy is a science which deals almost entirely with the lines on the palm of the hand, and mittens would seriously interfere with its mysticism.

Still, when all is said, how easily does this lovely play, this artistic presentation, survive criticisms founded on chiromancy and cub hunting! The Lyceum under Mr. Irving's management has become a centre of art. We are all of us in his debt. I trust that we will see some more plays by living dramatists produced at his theatre, for Olivia has been exquisitely mounted and exquisitely played.

Dixey and His Song.

Yesterday a MIRROR reporter bu tonholed Henry Dixey on Broadway and drew him aside from the crowd of fashionable professionals who affect that thoroughfare between Twenty-third and Thirty-fourth streets. In reply to a question as to the authorship of "It's English, ye know," Mr. Dixey said with emphasis:

"I am solely responsible for the phrase which now greets us on all sides. On the Stock Exchange, Broadway, and almost everywhere I go I am hailed with the refrain "It's English, ye know," until my life is scarcely endurable. Now, Mr. Hewitt wrote a song for Lillie Grubb, which, to the best of my recollection, referred to something Cockney. I had been giving my imitation—or, if you will have it, burlesque—of Henry Irving, and it struck me that the English craze could be admirably satirized in verse with an easy or light musical number. I read the words, and said, 'Why not make it English, ye know,' never for a moment thinking that Mr. Hewitt would try to take any advantage of me. I paid him liberally for his labor, and he never expressed any dissatisfaction with the remuneration. When the song became popular, to my surprise he wrote me a letter stating that he intended to use the words or ideas the verses contained in some other song which he was writing. Now, my boy, the words of the song are simple. I can write any number of encore verses. But it is the peculiar combination which makes it a go.

"Now I am determined to protect my rights, and you have an earnest of this in my trips to Boston to prevent Harry Mills using a plagiary upon the same song. I had all the plates and scores destroyed in the presence of the Judge, and the affair is ended I hear that Mr. Hewitt is to publish part of my song shortly. Let him go ahead. He cannot get the combination which ensures success."

Wilson Barrett's Plans.

There appears to be some doubt concerning the plans Wilson Barrett, of the Princess Theatre, London, has made for a tour through this country. Mr. Barrett sets all speculaous at rest concerning his American affairs in a letter received by a representative of THE MIRROR.

"It is not my intention," writes Mr. Barrett, "to visit America before 1886—at the earliest. I remain here to produce a new modern drama by H. A. Jones and myself, of which great things are expected. It is believed to be very powerful indeed. It is more than probable that when I do go to America I shall bring my own company."

Mr. Barrett says in regard to the reports published by inimical journalists in this country regarding his attitude toward Henry Irving, that they are absolutely false. He has never spoken adversely of the gentleman in question or countenanced any of the statements that have been credited to him in this regard.

Driftwood.

Mme. Nilsson's superstitions are few and harmless. Though she likes to play the violin, she denies herself that beneficial exercise because someone told her that "the cramped attitude and powerful vibration might affect her singing in the evening." The reply to this is that you should not play the violin in a cramped attitude; and that the "powerful vibration" of the instrument is far less objectionable than that of the carriage in which Mme. Nilsson takes the fresh air, because—and here is another of her superstitions—she is afraid that exercise on horseback, in which she delights, would also interfere with her efficiency as a vocalist. If Mme. Nilsson will only adhere to her early hours and sensible diet, she may fearlessly ride and play the fiddle to her heart's content. Neither practice is likely to do her anything but good.

—

It appears that Victor Hugo's secretary, M. Richard Lesclide, himself a poet and novelist, has been playing Boswell to his Johnson, and noting down his table-talk. Here are a few theatrical fragments extracted from his work, which is, of course, as yet in manuscript: "In his reminiscences of the drama of the past he spoke without enthusiasm of Mlle. Mars, and admired Rachel without passion. He would frequently cite the saying of Frederick Lemaitre—'Rachel? la perfection, et rien de plus!' He recollected with emotion the great and pathetic Dorval, who was so magnificently touching in Angelo. But to some one who asked him about Frederick Lemaitre—it was on the eve of the latter's funeral—he replied: "There is, as it were, a race of powerful and remarkable spirits who succeed each other, and have the privilege of reflecting for the multitude, and making live and move on the stage the great creations of the poets; this superb series commences with Thespis, proceeds through Roscius, and reaches to us by way of Talma. Frederick Lemaitre was, in our age, its splendid representative. He is the last of these great actors in date, the first in glory. No actor has equaled him, for that was impossible. Other actors, his predecessors, played kings, pontiffs, captains, heroes, gods; thanks to the epoch in which he lived, he was the People. There can be no incarnation more fertile or more lofty. Being the People, he was the Drama (*le drame*). He had all the faculties, all the strength, all the graces of the People; like the People, he was Tragedy and Comedy at the same time. Hence his omnipotence; for terror and pity are all the more tragic for being mingled with poignant human irony.'"

—

Most good singers, who can use their middle and lower registers effectively, and who do not enjoy a high pitch for its own sake, would probably advocate a return to the old pitch of Mozart's time, at which the A on the second space of the treble staff gave 422 vibrations per second. The instrumentalists have incurred, and probably deserve, the odium of steadily forcing the pitch up since then. However that may be, the pitch did rise until a stand was made by the solemn proclamation at Paris, in 1859, of A with 435 vibrations as the *diapason normal*. Even this was quarter of a tone higher than Mozart's. (The irresponsible amateur, in order to show how much higher he can sing than the first singers of Don Giovanni, will tell you offhand that the pitch is two or three tones higher than it was a hundred years ago—but never mind him.) The French pitch did not mend matters in this country, where the Philharmonic pitch adopted by Messrs. Broadwood in tuning their concert grands, was as high as 455, four-fifths of a semitone higher than the *diapason normal*, and nearly a semitone and a third higher than Mozart's. The Steinways tune their pianofortes to a pitch even higher than this. The organs at the Albert Hall, the Crystal Palace, the Royal Academy of Music, St. James' Hall and the Alexandra Palace, are all up to Philharmonic pitch, or within a few vibrations of it. As altering the pitch of an organ is a costly process, there is not much likelihood of the forthcoming meeting doing anything more practical than vainly protesting against the misdeeds of the men who built these organs, and so deprived the Handel Festival of the services of Sim Reeves, who resolutely refuses to produce his high A with more than 435 vibrations per second.

—

The practice on the part of dramatic artists of making speeches from the stage is a very dangerous one, says an English exchange, and is to be seriously deprecated. Most of the rules upon the agreement forms, and in the green-rooms of respectable theatres, order a fine to be imposed on any actor or actress who shall address the audience without permission of the manager; and it is to be regretted that the position and salary of the leading lady generally places her out of reach of any real influence from this punishment. As might be expected, ladies are the greatest offenders against the wholesome regulation against addresses to the public. Mrs. Kendal has lent the weight of her example to the practice of "curtain lecturing," and it is, perhaps, not to be wondered at that it has been imitated by others in the profession. We do not object to the manager of a theatre making a speech to the audience assembled. His relation with his patrons is a business one, and there is no harm in his informing them of the attractions he proposes to present to them, in his apologizing for an unavoidable shortcoming, or in his thanking the audience for their favorable reception of his attempt to cater for their delight. But the actor and actress should, as much as possible, keep up the illusion of their mimic personality.

—Will T. Keogh, the young Charleston manager, is in the city. He is on business for Owens' Academy of Music.

Professional Doings.

—Adolph Jackson has been engaged for T. W. Keene's support.

—Chauncey Olcott, the minstrel balladist, is summering at Buffalo.

—Herbert and Belle Archer are summering in West Philadelphia.

—Helen Ottolengui is reported to be quite ill at her home in Brooklyn.

—Frank Williams is making a success of his Linden Park Hotel at Cornwall, N. Y.

—Susie Kirwin has returned to the Wilbur Opera company, which is playing an extended season in Pittsburg.

—Mr. and Mrs. Charles Walcot are spending the Summer at their place on the Hudson near Staatsburg.

—The Carrolls open with their new play, Whose Can it Be? at Tony Pastor's Theatre on Sept, 7, for two weeks.

—Daisy Murdock has signed a contract to play the leading part with Sanger and Goodwin's Skating-Rink company No. 1 next season.

—Corydon F. Craig, manager of the Gillis Opera House, Kansas City, is in town booking for a large number of trans-Mississippi theatres.

—E. T. Webber is the author of a domestic drama entitled Good News. A prominent manager contemplates taking it on the road next season.

—Henry G. Mallan has been engaged to manage the Casino roof-garden. He had formerly managed the Alcazar, Cosmopolitan and like establishments.

—Jacques Kruger arrived in the city yesterday to consult with Manager Sanger with reference to the Skating Rink company No. 2. He will return to his place at Ocean Spray on Sunday.

—Carl Kerssen has in hand a three-act comic opera, by Leon Vasseur, entitled The Fisherman's Daughter. Professor Kerssen is also prepared to make orchestrations at short notice.

—Full rehearsals of Nanon are now being held at the Casino daily. Principals and chorus give promise of presenting the charming opera comique in a thoroughly artistic and enjoyable manner.

—Jacob Tannenbaum, of Montgomery, Ala., arrived in town on Friday. While making it lively for the boys during the Summer, he will book time for Montgomery, Mobile, Macon and Atlanta.

—M. H. Mallory wanted C. W. Couldock to go to England next season to play Dunstan in Hazel Kirke, but Mr. Couldock had so much faith in The Willow Copse that he refused the offer.

—Sept. 7, 8 and 9 and the weeks of Sept. 21, 28 and Oct. 5 are open at the Academy of Music, Milwaukee, which is now undergoing such improvements as will make it one of the leading theatres in the Northwest.

—The souvenir commemorative of the 300th performance of Adonis will be in the form of a screen about eighteen inches high, containing eight panels with engravings in tint representing various scenes from the piece.

—Eva Pollock closes an engagement with the Tavernier Dramatic company on July 25. She has been very successful in a varied repertoire, making a special hit as Sam Willoughby in The Ticket-of-Leave Man.

—William Dixon, uncle of Harry Dixey, formerly manager of the Globe Theatre, Boston, is in town with his family, visiting the Bijou comedian. Next season he will manage the new Hollis Street Opera House, Boston.

—Frank L. Bixby, C. W. Coouldock's manager, received the following telegram yesterday from his star, who is up in New Brunswick with Joseph Jefferson fishing: "Fish and black flies both biting. I get the fish. The flies get me."

—Several ballads by the late Bonnie Runnells are being published. "Baby's Lullaby" has already had a large sale. Hi family claim that due credit is not awarded his memory by those into whose hands the music and words have fallen.

—Alexander Spencer has been asked by Manager Ellsler to supply a comic opera company for Silver Lake Grove, Pittsburg, as the managers who intended taking one there failed to do so, although the company rehearsed for three weeks.

—The Wallack Theatre travelling company is reorganizing in Chicago, and will shortly start upon a Northwestern trip with Diplomacy, Impulse and Victor Durand. Sophie Eyre, W. H. Denny and Fred. Corbet will be included in the new company.

—On Friday evening a reception is to be given at the Star Theatre by the Mexican Typical Orchestra, when they will render selections of native music. The orchestra is under the managerial direction of Messrs. John A. McCaull and J. Alexander Brown.

—Florine Malcolm, a pupil of Professor Ayres, is a member of Miller and Okey's Summer company at Columbus, Ohio. The lady was engaged as soubrette, but in six weeks she has developed so much aptitude that the management have promoted her to leading juvenile roles.

—According to a writer in the *Fortnightly Review*, London, for the first time since 1727, has this year missed a season of Italian opera. The same writer holds that no tenor capable of moving an audience has appeared in England since the retirement of Mario, a dozen years ago.

—Sara von Leer did not appear as Camille at the Plympton-Levick benefit on Saturday night, although one of the morning papers spoke of her mythical performance in terms of praise. These little blunders are common with the daily journals. They alone arrogate to themselves the right to criticise actors and plays when neither have been presented to the public.

—Max Freeman has been engaged by C. L. Andrews to superintend the production of the spectacular Michael Strogoff next season. It is the intention to make it more of a spectacle than ever. It opens in Toronto on Sept. 1; dedicates the new People's Theatre, Williamsburg, on Sept. 21, and then comes to the Grand Opera House, this city, on Nov. 14. Fifty people have been engaged, including sixteen coryphees, and not including the augmentation at the week stands.

—David Belasco is in Albany looking after the Lyceum scholars.

—Harry Dalton has been engaged for E. E. Kidder's play, Niagara.

—Fanny Denham Rouse has been engaged for M. B. Curtis' company.

—Claire Scott will next season give The Child-Stealer at low prices.

—The Lights o' London has taken a new lease of life in the British metropolis.

—The Zoe Gayton Mazeppa company succumbed on a Summer tour in the West.

—The Duprez Minstrels are to be re-established, with Archie White at their head.

—Barry Maxwell and his wife, Louise Sylvester, have a new play for next season.

—Marriages in the profession are becoming plentiful. Several are announced this week.

—Walter Fessler, W. J. Dixon and Gus Reynolds have been engaged for W. J. Scanlan's company.

—Fred. Bock and Jessaline Rogers, of the Power of Money company, were married in Omaha recently.

—Mrs. Charles Benton, manager of the Fort Worth (Texas) Opera House, arrived in the city last week.

—All the regular theatres in Philadelphia are closed. There is not even a ripple in regular amusements.

—Augusta Sohlke, the danseuse of the early days of The Black Crook, is pursuing her profession in Philadelphia.

—The London amateurs have bought a theatre which they propose to make the headquarters for all their operations.

—J. B. Everham has sold his farcical comedy, Bacon and Greens, to Bobby Gaylor, who will star in the coming season.

—Sydney Rosenfeld has just closed with Roland Reed for a four weeks' comic opera season in Chicago, opening July 6.

—All the big minstrel troupes will now have to supply themselves with a more or less celebrated pugilist or athlete to do the statue business.

—Annie Yeamans, John Wild, Harry Fisher and Michael Bradley will be in Edward Harrigan's company at the New Park next season.

—Sydney Rosenfeld will make a desperate effort to put The Black Hussar on the road. Through their fear of McCaull, he finds it difficult to engage people.

—Dan Maguinnis has been supplied with a play by Charles Gayler. It is called Lord Tatters; or, An Irishman's Honor. The cast will number but seven.

—Walter Bentley has been engaged as leading support to George C Miln. Samuel Fletcher and Max Lowenthal will direct the advance work. One agent has already started out.

—Harry Mahn is to continue in the management of the Arch Street Opera House, Philadelphia, next season. The seating capacity is to be increased and the prices remain low.

—Bennett and Moulton's is the oldest of the low-price opera companies on the road. It is also one of the most successful. It was originally a juvenile organization, but most of the members have reached the age of stage adults.

—Edward Harrigan proposes to spend several thousand dollars in improving the New Park Theatre. The seating capacity will be somewhat curtailed. The house will open early in September, with M. W. Hanley as business manager.

—Recently in Brooklyn Alice Brown went in at a matinee performance of My Son in-Law without rehearsal and with but twenty-four hours' notice. This is the second time that Miss Brown in her brief professional experience has taken a part with but brief time for preparation and acquitted herself creditably.

—Georgia Cayvan, Joseph Wheelock, Daniel Frohman, W. H. Crompton and others of the May Blossom company started East from San Francisco on Monday. The entire engagement was profitable, except the Impulse week, in which the management recovered by putting on The Octoroon. Fanny Davenport's two weeks were very large.

—In last Saturday's issue of the *Telegram* there appeared an interesting article descriptive of the Vale of Cashmere, the country so recently destroyed, in great part, by earthquakes. The article, with the accompanying half-dozen or more sketches of prominent people and places of that country, is the work of Joseph Arthur, of the Sanger forces.

—Robert W. Butler died in this city on Sunday of consumption. He had been ill about a year. For many years he was a very successful manager of variety theatres in New York. Mr. Butler was the first to bring the Vokes Family to this country. Some time ago he went to Florida for his health, but did not improve. He leaves a wife and four children in easy circumstances.

—Following is the company engaged by Colonel W. E. Sinn for Alone in London: Cora S. Tanner, Belle Archer, Eleanor Lane, Little Gracie Pauling, Maggie Holloway, Gracie Hathaway, Mrs. Pauling, Herbert Archer, William Herbert, Walter Reynolds, Alf. Fisher, Charles J. Bell, E Wallington, Rudolph H. Strong, J. M. Hawley, William Dorsett, J. Harlon, Robert Clark, N. Williams, Walter Benson and J. C. Pitt John G. Magle will be the advance agent and Robert Coote acting manager.

—Reilly and Wood's Comedy and Specialty company will have a novel advertising feature. Pat Reilly, the famous caricaturist, assisted by Regima and Reno, will deck each town with illustrations with pencil and brush. In the evening, at the performance, the three artists will draw, simultaneously, portraits of people of national reputation and also local celebrities. The novelty will undoubtedly create a sensation. Richard Fitzgerald represents the company in New York.

—Senor Encarnation Garcia, who appears at the Star Theatre with the Mexican Orchestra, will introduce a novel string instrument called the Salterie. It has ninety-nine strings, and the performer wears metallic thimbles on his fingers. The solo violinist is Senor A. Fiqueroa and the solo harpist is Senor Juan Curti. This company of Mexicans is the organization sent to New Orleans by the Mexican Government for the purpose of rendering typical Mexican music.

The Paris Salon.

French painters seldom take their inspiration from the theatre; but this year, more than ever previously, the drama may be said to be absent from the Salon, says a foreign writer. The monster fine-arts fair contains no fewer than 4,500 objects, and after a diligent search among this forest of exhibitr I could discover but very few pictures and little or no statuary, having even a a remote connection with the stage. The watchword of the young French school being "Nature," it is not necessary to seek further for an explanation of the neglect of subjects directly suggested by the drama, as scenes from Moliere, Racine, or any more modern author, must necessarily be treated in a conventional manner. Open air and truth to nature, even in its ugliness, are what every disciple of the younger and more rising section of Freneh painters seeks to draw from his palette, and as the theatre does not lend itself to the former, and only in the case of great talent to the latter, he eschews it. The nearest approach made to the footlights is in a life-size portrait of Theresa, by M. Heill, for the inimitable artist stands just behind them as she sings one of her popular ballads. She wears a sky-blue dress, her arms and face are rosy, the likeness is pretty good, though too young; but the general effect is vulgar. The heads of the musicians in the orchestra appear also to be out of drawing. The work, despite its defects, is interesting. A portrait of Mlle. Marie Biot of the Opera, by a promising artist, M. Paul Robert, displays conspicuous talent, and one of the finest portraits in the Salon is that of M. Gailhard, director of the Opera, by M. Debat-Ponsan. Mlle. Louise Abbema, in a picture of her own studio, gives portraits of Mme. Madeleine Brohan and Mlle. Tholer, of the Comedie Française, but the resemblance of neither lady is striking. Two pictures of ballet-girls, a brace in each, also struck me. They are of widely different merit; that by M. Pelez, which represents the young dancers drawing on their tights, being remarkably clever, though not fascinating, both girls being so little favored by nature in face or figure that it is puzzling to imagine where the artist went for his models. To the Eden, most likely. The other work, though bright in color, is mediocre. The sculpture downstairs includes good busts of M. Emile Angier and Mme. Blanche Baretta, by M. Franceschi; a bust of Mlle. Rosita Mauri, by Mlle. Amelie Colombier; and a small figure by Mme. Sarah Bernhardt, "The Childhood of Mars," which does not call for particular notice.

The present Salon, however, though it offers no illustrations of the Drama, is, nevertheless, strongly dramatic. Landscapes and sea-pieces are, as usual, in the majority, and in the former especially is modern French art seen at its best. In my catalogue I find that I have marked the names of no fewer than eight artists whose landscapes particularly struck me, viz.. MM. Guillemet, Harpignies, Pelouse, Bernier, Yon, Lansyer, Peraire, Monchablon, while among marine painters MM. Flameng, Vernier, Le Senechal, E. Feyen, Haquette, Lapostolet, Dramard, Hagborg and Smith-Hald—the last two Norwegians—deserve honorable mention. M. Jules Breton combines figure with landscape, as Millet did, and the two works he has sent are the most charming in the twenty-eight closely-packed rooms. MM. Vuillefroy and Barrilot are painters of animals, and both are again seen to advantage in their particular line. Portraits are in great force this year, those of military officers of high rank being so plentiful that it would be easy to form a brilliant staff among them. That the "British matron" would often have to turn away her scandalized eyes from the various walls goes without saying, yet the nude does not assert itself so prominently as hitherto, and only one canvas can, I think, be reproached with indelicacy; while some of the finest painting in the exhibition is evidenced in those representations of the female form unadorned except by the beauty of drawing and coloring, in which French art excels. But the most popular pictures here, as elsewhere, are, as usual, those that contain a subject or tell a story. It is all very well for successful painters to profess contempt for the subject and to rely solely on the merit of execution. M. Vollon has rendered a copper saucepan and a green jug with all the skill that renders him a virtuoso of the brush, but though his works are always appreciated by connoisseurs, as they deserve to be, they do not draw crowds round them. It is otherwise with artists who represent sensational subjects, which are virtually dramatic in character, and therefore interesting above all others to the public. This year's exhibition, as I have said, abounds in them. There is hardly a room in which a small crowd may not be seen grouped before some canvas on which a moving incident is portrayed. Those scenes are in general so sanguinary that the present may be called the bloody Salon.

Foremost among those dramatic works comes a picture by M. Rochegrosse, a young painter who will undoubtedlv rise before long to the topmost rung of the ladder. It represents in vivid colors a scene which might be supposed to reproduce the fifth act of a sensational play, but which is really an historical subject, powerfully treated, somewhat in the style of Eugene Delacroix. Its title is "La Jacquerie," the name given to that terrible rising of the peasant population, which in the middle of the Fourteenth century drenched French chateaux in blood. It took place immediately after the disaster of Poitiers, when the unhappy serfs of the soil, whom the nobles ironically nick-named Jacques Bonhomme, were subjected to the most atrocious persecutions, in order to drag from them the ransom which their masters had promised to their English captors. The instinct of despair at last united the peasants, and, animated by vengeance, they rose against their oppressors. Almost naked, half starved, they vowed war to the knife against the owners of the soil, burning their chateaux, torturing and massacring the inhabitants. Mothers and their daughters were outraged and butchered with brutal ferocity, and such was the savagery of the insurgents that in more than one instance they forced children to eat of their father's flesh, after burning him before their eyes. It is one of the most barbarous pages in French history. Those ignorant victims of cruel oppression were soon overpowered. The nobles, invincible in their armor, literally exterminated the wretched peasants, who were hewn down by thousands, and in many provinces the fields remained deserted. M. Rochegrosse represents the Jacques in the flush of their first successes, making irruption into the richly adorned room of a seigneurial chateau. The savage, half-naked hand have burst in the doors. They bear aloft on pikes and pointed poles, one a human heart dripping blood, another a bleeding head, and, excited by carnage and the vilest passions, and about to throw themselves on the terrified group of richly clad women, young girls and children, huddled into a corner, and undefended except by the oldest among them, the grandmother probably, who alone stands erect, offering her feeble bosom as a rampart against the fury of the assailants. Nothing could be more energetic than the rendering of paralyzed terror on one side and stupid, dazed savagery on the other. Some of the details are, perhaps, voluntarily exaggerated, not from the historical point of view, certainly, but it might have been more artistic to give them less importance. The terrible scene is, however, treated most dramatically, and M. Rochegrosse is not only a fine colorist, but he is also endowed with a gift rare among the most eminent French painters, that of imagination, and, if I may say so, the poetry of history. His new work is the most popular in the Salon, and places him, I think, considerably in advance of the honorable place which his Sack of Troy and Vitellius had previously won for him.

Another dramatic picture is an enormous canvas sent by M. Clairin, representing "The Moors in Spain," but it is deficient in "action," and, despite all the talent expended on details, is stiff and uninteresting. It might suggest an imposing spectacle to the manager of the Hippodrame. Those dusky invaders so proudly impossible on their richly caparisoned steeds, looking down complacently on the overthrow of the Christians, while swarthy slaves select the handsomest female captives for their chiefs, would form a telling tableau when endowed with the life that the painter fails to give them. M. Benjamin Constant, another Oriental painter whose reputation is established, contributes a scene also taken from the Moorish occupation of Spain. In a richly tapestried room half-a dozen of the chief's female favorites have been masacred by his orders. The naked figures are splendidly painted, and there is an effect of light which stamps the work as a masterpiece, but the subject is too bloody. It is entitled "La Justice du Chérif," and his executioners, who sit silently looking at their work, have executed his behests by creating many vacancies in his harem. Another dramatic subject is "The Death of William the Conqueror." M. Albert Maignan, who has executed the great Duke of Normandy on the present occasion, shows us his body thrown at the foot of the bed in a singular posture. When wounded at the burning of Mantes, the King had been brought to Rouen, and no sooner had he given up the ghost there than his attendants pillaged everything they could lay hands on, arms, valuables, furniture, and clothing, leaving his body half naked. M. Maignan's work is dull in color and lacks character. The artist has failed to present us with the impressive grandeur of the collapse of William's formidable power in a denouement so vulgarly commonplace. The picture commands attention, however, and I heard a stolid bourgeois declare to his wife on regarding it: "Serve him right for going to England and not making it French!" M. Casanova's "Death of Philip the Second, King of Spain," is a kindred subject, also treated feebly. The picture fails to carry us back to the distant epoch in which the most powerful monarch of the time dragged down the greatness of Spain in his own fall. There is no dramatic force in M. Krug's misty presentiment of "Antigone and Œdipus," tragic though be their names, and "Faust," as M. Jean Paul Laurens shows him, is merely a hoary patriarch, who has not yet been tempted by the visions of Marguerite. "Acis and Galatea," painted by M. Falguieres, the sculptor, is another meaningless work of a quasi-dramatic title. M. Jean Baraud, who had given us a cafe-concert in the past, now transports us to the grounds of a lunatic asylum, Bicetre, I believe. It is a painful subject, the figures in which are treated with great ability, and there is a study for actors in his varied types of the insane. The landscape is hard and faulty to a degree. M. Lubin's "Arrest of a Poacher" is strongly dramatic, and the same may be said of M. Haquette's "Coup de Vent," a fishing smack, with sails in tatters, making what is probably its last apparition on the crest of the seething billows, while a mother with her child watch it terror-stricken from the land. They will soon mourn husband and father.

Comedy has its place in a capital little picture by M. Frappa "Un Mariage de Raison," which provokes much laughter and endless commentaries of the jocular kind. A middle-aged husband, who is not exactly an Adonis under his ample night-cap, is snoring the sleep of the just, while the poor neglected bride by his side, her eyes wearied with reading the novel by the lamp placed close to her bed, seems to ask herself if such can be the boasted bliss of marriage. M. Frappa preaches a lesson to over-sleepy husbands, which they might be wise in taking to heart.

Though refraining from going directly to the stage for their subjects, it will be seen from the foregoing that French painters are often very dramatically inspired.

DANVILLE, VA.
OPERA HOUSE.
Seating capacity, 800. Population, including North Danville, 14,000. A live, wealthy city.
Open dates to first-class companies. "Sharing terms only." Address
CHARLES H. CONRAD,
Owner and Manager.

ONEIDA, N. Y.
DEVEREAUX OPERA HOUSE.
Entirely refitted. Seating capacity, 1,000. Will play first-class combinations only on shares. Population, 6000.
Address DEVEREUX & CASE, Managers.

WATERBURY, CONN.
CITY HALL.
Seats, 1,300. Rental, including scenery and gas, $50.
Population of town 25,000.
All communications addressed to
IRVING H. COE, Agent.

JOSEPH MURPHY.
TIME FILLED. SEASON 1885-86.
W. G. DAVIS, Manager.

JNO. S. MURPHY.
KERRY GOW, SHAUN RHUE and HELP.
Our own scenery and competent cast. Managers desiring attraction, address
JAS. F. JOYCE, Manager,
Care R. E. STEVENS, 1193 Broadway.

Viola Allen.
LEADING LADY WITH SALVINI, Season 1885-86.
Leslie Allen.
Address SIMMONDS AND BROWN.

Ed. H. Van Veghten.
WITH CORINNE OPERA CO., SUMMER SEASON
Permanent address, N. Y. MIRROR.

Albert Klein.
UTILITIES, PROPS, and MASTER CARPENTER.
AT LIBERTY FOR 1885-86.
Address Simmonds & Brown, or 960 Grand Street, N. Y.

Olga Brandon.
MADISON SQUARE THEATRE.
Season 1884-85. Address MIRROR.

E. T. Webber.
LIGHT COMEDIAN. DISENGAGED.
Season 1885-86. Address MIRROR or Agents.

Wil. Lackaye.
JUVENILES. DISENGAGED.
Address MIRROR.

Will J. Duffy.
Business Agent CARRIE SWAIN, under the management of Fred G. Maeder, Season 18 4-85.
Address MIRROR.

Bertha Welby.
Address NEW YORK MIRROR.

Frank C. Cooper.
ACTING MANAGER.
George C. Miln Dramatic Company. En route

Byron Douglas.
With the PAVEMENTS OF PARIS, Season 1884-85.
Address NEW YORK MIRROR.

C. T. Parsloe.
Address care B. A. BAKER, Actors' Fund Rooms, 12 Union Square.

H. Leone.
EUSTIS BURLESQUE COMPANY.
Address 231 E. 79th Street, or MIRROR Office.

Russell Bassett.
COMEDIAN. AT LIBERTY.
Address 22 West 9th Street, or MIRROR.

C. W. Dungan.
BARITONE. McCAULL OPERA COMPANY.
Season 1884-5-6. Address MIRROR.

Nellie Irving.
SOUBRETTES AND BOYS. DISENGAGED.
Melbourne McDowell.
Stanfield Cottage, Oxford.

Elvie Seabrooke.
AT LIBERTY.
Thomas Q. Seabrooke.
IN FAVETTE, UNION SQUARE THEATRE.
112 E. 32d Street.

1885 - - SEASON - - 1886
Miss Jennie Yeamans.
Starring in
LESTER AND WILLIAMS PARLOR MATCH CO.
Under the management of
C. M. LESTER.

Fanny Reeves.
Eugene A. McDowell.
154 W. 25th Street.

S. G. Ely.
Heavies and Juveniles. At liberty for season 1885-86.
Address 2919 Reese Street, Philadelphia, Pa.

Frederick Mann.
JUVENILE LEADS AND CHARACTER BUSINESS WITH
Hanlons' Voyage en Suisse Company.

Miss Kate M. Forsyth.
LEADING BUSINESS.
Address MIRROR.

De Wolf Hopper.
With
JOHN A. McCAULL.

Emelie Edwards.
With PARLOR MATCH CO. CONTRALTO.
James L. Edwards.
With CLARA MORRIS. SOUTHERN TOUR
Season 1884-85.

MANHATTAN EXPRESS.
THEATRICAL BAGGAGE MOVED.
Slate and Office with J. J. SPIES, 866 Broadway.

UTICA, N. Y.
Headquarters for the Dramatic and Musical Profession. GEORGE W. GAMMEL. Established 1860.
19 Liberty Street, Utica, N. Y.
Imported and Domestic Wines, Liquors and Cigars.
GERMAN RESTAURANT.
Genesee Brewing Co.'s Celebrated Rochester Bohemian Lager a specialty. The most popular pleasure resort in the city, within one minute's walk from Opera House.
P. S. NEW YORK MIRROR always on file.

Joseph Haworth.
Permanent address N. Y. MIRROR.

John Howson SEASON 1885-6.
AND
WITH THEIR Emma Howson
ORIGINAL
MUSICAL COMEDY
IN THREE ACTS.
By ROBT. G. MORRIS.
Time rapidly filling.
R. E. STEVENS, Agent,
1193 Broadway.

Edward L. Bloom
IS OPEN FOR ENGAGEMENT
as
Manager, Business Manager, or Agent,
With a first-class reputable company only. No others need apply.
Address, until June 15, 338 Court Street, Cincinnati, Ohio. After that Bijou Opera House, New York.
I am prepared to fill time for any good companies in the best cities.

Charles B. Hanford.
Season 1883-4-5 with
THOMAS W. KEENE.
The most graceful, intelligent, feeling and commendable bit of acting is the little Mr. Hanford had to do as Ross.—*Chicago Inter-Ocean, April 21, 1885.*
Address No. 204 F Street, N. W., Washington, D. C.

Carrie Daniels.
COMIC OPERA, COMEDY AND BURLESQUE.
AT LIBERTY FOR SEASON 1885-86.
Address American Exchange, 449 Strand, London.

KATE McKINSTRY.
LEADING BUSINESS.
Address SIMMONDS & BROWN.

Blanche Seymour.
SOPRANO AND SOUBRETTE. Engaged with FRANK W. SANGER, SEASON 1885-86.
At Liberty for Summer Season.
Address 143 E. 15th Street.

Mrs. Augusta Foster.
HEAVY LEADING BUSINESS,
SALVINI. Season 1885-86.
Engaged for Lady Macbeth, Empress in Gladiator, and Volumnia in Coriolanus.

Louise Balfe.
Having closed engagement with JNO. A. STEVENS has been specially engaged to create the LEADING SOUBRETTE part in
LEND ME A DOLLAR.
AT LIBERTY for season 1885-86.
Address 234 West Fourteenth street.

Charles Shackford.
BARITONE.
Repertoire of leading baritone roles in nearly all the light operas.
Address N. Y. MIRROR.

Miss Frances Field.
LEADING BUSINESS.
AT LIBERTY FOR SEASON 1885-86.
Address MIRROR, or Spies' Dramatic Agency.

G. Herbert Leonard.
Having concluded engagement supporting Mr. LESTER WALLACK, as JULIAN BEAUCLERC in DIPLOMACY, and VICTOR DE RIEL in IMPULSE.
AT LIBERTY FOR SEASON 1885-86.
Soldiers' Home, Dayton, Ohio.

Mark Smith.
AS THE BLACK HUSSAR.
WALLACK'S THEATRE.

Miss Nina Lansing.
LEADING BUSINESS.
Address Agents, or care N. Y. MIRROR.

Marie Bockell.
PRIMA DONNA.
Samuel Reed.
COMEDIAN.
AT LIBERTY NEXT SEASON.
13 Heard Street, Chelsea, Mass.

Maggie Arlington.
LEADING BUSINESS.
Address this office.

WALTER REYNOLDS.
COUNT ORLOFF, DIPLOMACY.
Wallack's Theatre.

Edwin Booth
Letters may be addressed care NEW YORK MIRROR.

Mary Anderson
ON TOUR IN ENGLAND.

Margaret Mather
J. M. HILL, Manager
Permanent address,
Clark and Madison Streets, Chicago, Ill.

W. A. Whitecar.
Leading Business with Aimee.
SEASON 1884-85.

Mr. Dan'l Sully.
DADDY NOLAN
in
THE CORNER GROCERY.
Address, W. O. WHEELER,
Business Manager.

Louise Rial.
AS
ROSA DARTLE.
WITH GEORGE FAWCETT ROWE.

Effie Ellsler.
RESTING.

Adolph J. Jackson.
WITH
JOSEPH MURPHY COMPANY
Disengaged after May 28.
Address SIMMONDS & BROWN.

Miss Beatrice Lieb.
LEADING BUSINESS
WITH
HOOP OF GOLD.

Edna Carey.
LEADING LADY. PLANTER'S WIFE

Miss Alice Vincent.
ENGAGED SEASON 1884-85.
Standard Theatre.

Miss Regina Dace.
RE-ENGAGED FOR SEASON 1884-85.
AT THE BOSTON MUSEUM.

Lillian Lewis.
AT LIBERTY AFTER JUNE 1.
Address MIRROR, or Simmonds and Brown.

Miss Victoria Reynolds.
INGÉNUE, BURLESQUE AND COMIC OPERA.
At Liberty for Season 1885-86.
Address all letters care of COMEDY THEATRE, LONDON, ENGLAND.

Notice to Managers and Actors
Managers and actors are hereby respectfully notified that
FANNY DAVENPORT,
by duly executed papers produced by the Messrs. Coudert Bros. at their branch offices in PARIS, has obtained the exclusive privileges in SARDOU'S Drama of FEDORA, for the United States and Canada, and that in the event of any attempt making to produce printed or simulated versions of FEDORA, that firm will be called upon by all legal measures and at any expense to protect MISS DAVENPORT'S exclusive ownership of all the stage rights in FEDORA.
All communications to
EDWIN H. PRICE, Counsel, Pa.

THE NORTHERN

Michigan Circuit.

OPERA HOUSE, MUSKEGON.

OPERA HOUSE, MANISTEE.

OPERA HOUSE, BIG RAPIDS.

The three best towns in the State, with easy jumps. I am now filling time for the above houses. For time and terms address after June 6,

FRED. L. REYNOLDS,
Coleman House, New York.

Or, H. S. TAYLOR,
23 East 14th Street, New York.

1885 - - SEASON - - 1886

OPERA HOUSE.

PINE BLUFF and HOT SPRINGS, ARK.

First-class attractions may secure dates by applying to

J. B. TRULOCK,
Manager Pine Bluff.

J. L. BUTTERFIELD,
Manager Hot Springs.

1885 MONTGOMERY, ALA. 1886

Population Thirty Thousand.

M'DONALD'S OPERA HOUSE

Best house IN ALL RESPECTS in this part of the country.

NOW BOOKING FOR 1885-86.

Will give Liberal Terms.

Paying a certainty, or percentage, to first-class attractions only. Address

G. F. McDONALD, Montgomery, Ala.

Funke's New Opera House.

LINCOLN, NEB.

Entirely Remodelled. Elegantly Furnished.
Ground Floor.
Spacious Entrance and Exits.
New and Handsome Scenery.
STATE FAIR WEEK, SEPT. 11 to 18.
WANTED TWO OR THREE GOOD ATTRACTIONS for these dates.

Apply to

JNO. W. McKINNEY,
112 Fourth avenue (with Richardson & Foos.)

Turner Opera House.

SAN ANTONIO, TEXAS.

Seating capacity, 1,000 people. Population 35,000. Renovated and improved for the coming season Open to negotiate with first-class operatic and dramatic companies.

ERNEST RISCHE, Manager.

OWENS'

Academy of Music.

CHARLESTON, S. C.

JOHN E. OWENS, - - Proprietor and Manager
WILL T. KEOGH, - - - Assistant Manager

Business letters having reference to the season of 1885 and 1886 should be addressed to

JOHN E. OWENS, Proprietor and Manager,
P. O. Box, 64, Towson, Md.

JACKSONVILLE, FLORIDA.

PARK THEATRE.

Seats 1,100. Winter population, 25 000. Percentage only. Will give guarantee to first-class attractions.
Address care Mason & Hamlin, Union Square,
A. B. CAMPBELL, Manager.

ACADEMY OF MUSIC.

CUMBERLAND, MD.

Now booking for season 1885-86.
HARRY W. WILLIAMSON, Manager.

WARNING.

By right of purchase the musical comedietta,

FUN IN A BOARDING-SCHOOL,

is now the sole and exclusive property of MRS. JENNIE KIMBALL and CORINNE.

Managers throughout the United States and Canada are notified that all rights in and to the BOARDING-SCHOOL or any simulation thereof have been vested in MRS. KIMBALL and CORINNE by Miss Minnie Palmer and Mrs. Kate Palmer Stearns, and we the undersigned are authorized and empowered by all parties to this purchase to thoroughly protect MRS. KIMBALL and CORINNE in their proprietary rights to this play. The performance of the play or an imitation by any person other than its sole owners will be restrained by injunction.

HOWE & HUMMEL,
Counsellors-at-Law, 87 and 89 Centre Street, New York.

SEASON OF 1885-86. THIRD YEAR.

Crossen's Banker's Daughter COMBINATION.

This company has the sole and exclusive right for the entire United States and the Dominion of Canada, from the author, Bronson Howard, Esq., for the production of his most popular society comedy, the BANKER'S DAUGHTER. New scenery, properties, the original music and a cast of incomparable excellence. Managers desiring time will please address JAMES F. CROSSEN, Proprietor and Manager, 216 E. 9th St., New York

---

ORCHESTRATIONS.

Operas, Operettes, Melodramas at shortest notice, by CARL KRESSEN, Musical Director, 50 E. 9th Street.
FISHERMAN'S DAUGHTER, a 3-act Comic Opera, by Leon Vasseur, ready.

SECOND-HAND CHAIRS WANTED,

About 400. Address care Mason & Hamlin, Union Square. A. B. CAMPBELL.

WANTED.

Talented lady amateur, Season 1885-86. Joint star. Half interest. Three great successes. Elegant printing. First-class company. Fame and fortune sure for lady who can act and can command very moderate capital, JOHN E. CAY, 40 Union Square.

MANAGER

Wanted who can make good route sure success. Fortune for right man. Two strong stars. Three great plays. Small capital required. Worth investigation.
MARION, 101 East 20th street.

JANAUSCHEK.

IN HER PRONOUNCED SUCCESS,

MY LIFE.

A SUPERB COMPANY
CARRYING ITS OWN
Magnificent Scenery.
UNDER THE MANAGEMENT OF
H. J. SARGENT.

ALL RIGHT!!

THE GREATEST FIFTH AVENUE THEATRE SUCCESS.

Over the Garden Wall

MR. AND MRS.

GEO. S. KNIGHT

AND THEIR

EXCELLENT COMEDY CO.

Apply immediately to

FRANK W. PAUL, Manager,
156 Fourth Avenue, care of Jerome Eddy.

HARRIS MUSEUM.

On and after June 1 I will be prepared to book

FIRST-CLASS ATTRACTIONS ONLY

On certainty or percentage at my theatres in Cincinnati, Louisville, Pittsburg and Baltimore. FIRST-CLASS ATTRACTIONS can get from four to eight weeks. For terms etc., address (no agents employed)

P. HARRIS, Proprietor,

Or, E. M. GOTTHOLD, Manager Robinson's Opera House, Cincinnati, Ohio.

WOODWARD OPERA HOUSE

Mt. Vernon, Ohio.

Reconstructed and remodeled. Everything new. Seating capacity 900. Has folding opera chairs. New and elegant scenery. Large stage, 28x43 feet.
First-class attractions only booked. For open dates for season of 1885 86 address

L. G. HUNT, Manager, Mt. Vernon, O.

AMUSEMENT HALL.

MILLEDGEVILLE, GA.

WALTER PAINE & Co., - Lessees and Managers.

Refitted and refurnished. Scenery, etc., complete. Seats 1,900 persons. City population, 5,000. Six Railroad trains daily. First-class hotel accommodations at low rates. Middle Georgia Agricultural College with over 400 students located here.
Dates can be secured for season of 1885-86 by applying to WALTER PAINE & CO.

NEW AND ORIGINAL PLAYS FOR SALE.

MADAME. Drama in five acts. Lady Star. Twelve people in cast.

LUCETTE; OR, A SISTER'S LOVE. Drama in four acts. Star part, Blind Girl. Twelve people in cast.

BUMPS. Farcical comedy, three acts. Gentleman Star. Eleven people in cast.

BACON AND GREENS. Farcical comedy, three acts. Arranged for specialties.

ANTICS and HOT WATER. Two absurdities. One act each, for specialties.

J. B. EVERHAM,
272 West 25th street, New York City.

W. H. GIFFORD

LATE OF

FESTIVAL ASSOCIATION,

CHICAGO.

Now constructing Josh Hart's new Theatre, 125th Street and 3d Avenue.

[COPY.]

CHICAGO, April 21, 1885.

W. H. GIFFORD, of the City of New York, has been Master Carpenter in charge of the stage during the GREAT CHICAGO OPERA FESTIVAL of 1885, and for a month previous thereto.

His services have been entirely satisfactory, and the Association believes there are but few, if any, men that could have handled his department of the great affair with the ability he has shown throughout.

FERD. W. PECK,
President C. O. F. A.

STAGE SCENERY

WE HAVE IN STOCK THE FOLLOWING SCENERY, ALL

New, Bright and Attractive

PAINTED DURING OUR DULL SEASON,

Which we will sell at prices that defy Competition.

20 Elegant Drop-curtains, size 12x18 to 26x50 feet.
30 Parlor scenes, size..... 10x15 to 18x20 feet.
25 Kitchen scenes, size. ... ... 10x15 to 18x20 feet.
15 Prison scenes, size..... 10x15 to 18x20 feet.
20 Street scenes..... 10x15 to 18x20 feet.
30 Wood scenes..... 10x15 to 18x20 feet.
15 Garden scenes..... 10x 5 to 18x20 feet.
10 Mountain Pass scenes..... 10x15 to 18x20 feet.
30 Pairs Tormentor wings..... 3x10 to 10x18 feet.
30 Drapery borders..... 3x25 to 10x40 feet.

Fifty sets of wings of suitable sizes for all above scenery. Also set cottages, houses, rocks, bridges, balustrades, etc.

Send sizes of curtain and scenery desired and we will quote prices that cannot be duplicated.

SOSMAN & LANDIS.

SCENIC STUDIO, 277 AND 279 S. CLARK STREET, CHICAGO, ILL.

TO THE PROFESSION.

Huntley House, Harbor Island.

MAMARONECK, WESTCHESTER CO., N. Y.

Twenty miles from the city.

Boating, Bathing and Fishing.

The house is pleasantly located in the harbor, half a mile from the railroad station and quarter of a mile from the mainland.
For particulars relative to board, etc., address

J. T. HUNTLEY.

LINDEN PARK HOTEL

AND COTTAGES.

CORNWALL, N. Y.

The most healthful, picturesque Summer resort in America.

Will open June 18. FRANK WILLIAMS, Prop'r.

HOTEL ABBOTTSFORD.

Cor. 38th street and 6th avenue.

VERY LIBERAL RATES.

Academy of Music.

MILWAUKEE, WIS,

JACOB LITT, Lessee and Manager.

Now Undergoing Extensive Improvements.

MAKING IT WHEN CONSTRUCTED THE

Finest Theatre in the World.

SEASON OF 1885-86 COMMENCES SEPT. 1.
with the following open time during the

EXPOSITION SEASON

which begins

SEPT. 5 AND CONTINUES SIX WEEKS.

Sept. 7, 8, 9, weeks of Sept. 21-28 and week of Oct. 5.

For time address JACOB LITT, Milwaukee Wis.
Or, R. E. STEVENS, 1193 Broadway, New York.

Warning to Managers

It having come to our knowledge that certain unprincipled parties are booking dates for the ensuing season, for the

BLACK CROOK,

the attention of the managers of theatres throughout the United States and Canada is called to the fact that no persons other than the KIRALFY BROTHERS are empowered to contract for the performance of the

BLACK CROOK, SIEBA,
AROUND THE WORLD, PUCK,
BLACK VENUS, MICHAEL STROGOFF,
ENCHANTMENT and EXCELSIOR.

Managers are hereby notified that the sole and exclusive right in all these spectacles, and in the ballets, music, original orchestration and stage business of the same, is vested solely in the KIRALFY BROTHERS, and the presentation of or performance of any simulation of the plays, their music, ballets, or mechanical and stage effects will be restrained by due process of law.

HOWE & HUMMEL,
Counsellors at-Law,
87 and 89 Centre Street, New York City.

TO MANAGERS.

1885 SEASON 1886

The McDowell Comedy Co.

IN AN ENTIRELY NOVEL MUSICAL ROMANCE, CALLED

MADGE;

Or, The Gambler's Wife.

By GEORGE F. ROWE.

Presented by a STRONG DRAMATIC AND SINGING COMPANY. Special Scenery, Costumes, Etc.

Time filling. For open dates address

E. A. McDOWELL,
154 West 25th Street, New York.

WILL PAY

A LIBERAL SALARY

OR PERCENTAGE

TO A CAPABLE MAN

To handle a sure attraction. Must be a man of influence and a worker. We have all the money required.

Address SURETY.

MYRA GOODWIN

1885 Starring. 1886

In the title role of the new comedy-drama in three acts, by E. E. KIDDER, entitled

"SIS."

Supported by her brother, the eminent comedian, MR.

GEO. RICHARDS,

and a strong Dramatic company. Handsome Costumes, abundant and Elegant Printing.
Permanent address, care

R. E. STEVENS,
1193 Broadway, New York.

ROSE COGHLAN.

1885 - SEASON - 1886

SUPPORTED BY HER OWN COMPANY IN

OUR JOAN.

Under her own management.

A Romantic Four-act Comedy Drama, by HERMAN MERIVALE, Esq., author of Forget-Me-Not.

OTHER PLAYS IN PREPARATION BY WELL-KNOWN AUTHORS.

A FEW VACANT DATES—COMPANY ENGAGED

All communications to

ROSE COGHLAN,
Saratoga Flats, cor. Broadway and 52d St., New York.

THE NEW YORK

SCHOOL OF ACTING

(Originally the Lyceum Theatre School.)

WILL RE-OPEN IN OCTOBER.

For admission apply to or address

FRANKLIN H. SARGENT,
University Club Theatre, New York City.

CHARLES L. RITZMANN.

Importer and Exporter of

PHOTOGRAPHS OF CELEBRITIES.

943 Broadway and 171 1-2 Fifth Ave.

The finest collection in the world! It will repay anyone to give a call at this establishment to look at the immense display. Jobbers and Retailers supplied at lowest prices.

FAY TEMPLETON.

PRIMA DONNA CONTRALTO

Greatest success in Comic Opera.

Amelia Summerville,

Who created the part of Rosetta, the Mountain Maid, in ADONIS.

RESTING FOR THE SUMMER. DISENGAGED FOR SEASON 1885-86.

Address all communications care of
SIMMONDS & BROWN, Sole Agents.

Jennie Weathersby.

Europe until September.
AT LIBERTY SEASON 1885 86. JOBBING.
Address care Mrs. Nat. Goodwin, Bohemia Villa Ocean Spray, Winthrop, Mass.

1885. SEASON 1886.

The inimitable Comedian, Mr.

TONY HART,

Assisted by the charming Soubrette,

MRS. TONY HART,

And his own Great New York Company,

IN AN

ENTIRELY NEW AND ORIGINAL PLAY.

For time address

E. J. PARKER, Gen. Manager, 64 E. 14th Street, New York.

Craig's Western Circuit.

Mr. Corydon F. Craig, Manager GILLIS OPERA HOUSE, Kansas City, Mo., can be seen at the office of H. S. Taylor, No. 23 E. 14th Street, New York. Mr. Craig will play combinations from the Mississippi back to the Mississippi, via Denver, without doubling a mile of railroad or duplicating a town. He is especially authorized to fill time for Sedalia, Hannibal, Kansas City and St. Joseph, Mo.; Lawrence, Topeka, Manhattan, Abilene, Salina, Junction City, Emporia, Hutchinson and Newton, Kansas; Denver, Col.; Hastings and Lincoln, Neb.; Des Moines, Keokuk and Cedar Rapids, Ia. Address

CORYDON F. CRAIG,
Care of H. S. Taylor, 23 E. 14th Street, New York.

JEFFREYS LEWIS

WILL RETURN FROM AUSTRALIA

Per S. S. Zealandia, which leaves Sydney April 23, 1885.

All communications please address care Baldwin Hotel, San Francisco.

KATHERINE ROGERS.

Supported by a first-class company in a repertoire of

NEW AND ATTRACTIVE PLAYS.

Managers having open dates and wishing to secure the above, address

KATHERINE ROGERS, 239 E. 79th Street, New York.

STANDARD THEATRE, ST. LOUIS, MO.

PROPRIETORS.....JAS. HANNERTY, JAS. J. BUTLER.
W. H. SMITH.....SOLE MANAGER.

The Largest, Handsomest, Best Appointed and Favorite Combination Theatre in St. Louis. Capacity, 3,000.

Fourth Successful Week of THOMPSON'S OPERA COMPANY, in Iolanthe, Patience, Pinafore and Billee Taylor. Patronized by the Elite and Wealth of the City to Crowded Houses.

During the Summer this popular theatre will be renovated, newly carpeted, decorated, introducing INCANDESCENT LIGHT and STEAM HEAT. No expense will be spared to keep this house as it has always been.

THE FAVORITE FAMILY RESORT OF THE CITY.

Regular popular prices will prevail, viz.: 25c., 50c., 75c. and $1. The third and fourth regular season will commence September 6. First-class Dramatic Combinations, Spectacular Dramas and Opera Companies desiring time will please address

W. H. SMITH, Manager.

MICHIGAN AND PENNSYLVANIA.

WHITE'S GRAND THEATRE
DETROIT, MICH.
Capacity, 3,000. Population, 160,000

PARK OPERA HOUSE.
ERIE, PENN.
Capacity, 2,000. Population, 45,000.

Open Time for Strictly First-Class Attractions.

Address all communications to CHAS. O WHITE, Sole Lessee and Manager.
Broadway Hotel, New York, on and after June 15.

1885. OWEN FAWCETT. 1886.

Augustin Daly's Great Comedy Success,

BIG BONANZA.

Address Detroit, Mich.

AGNES WALLACE-VILLA.

SAM. B. VILLA, Manager.

Resting for the Summer at country seat, Ridgewood, Bergen County, N. J.

Willard Brigham.

LEADING HEAVIES.

Summer Stock Company, Grand Opera House, Columbus, Ohio.

AT LIBERTY AFTER AUGUST 15.
Address SIMMONDS & BROWN.

Reginald G. Martin.

M. BOUQUET.

IN JOHN A. STEVENS' COMEDY, NICE AND WARM.

Address American and Colonial Exchange.

Charles A. Haswin.

LEADING.

Summer residence: "The Hollies," Holly Beach, N. J.

Gaspard Maeder.

SCENIC ARTIST.

Permanent address, 323 East 82d street, N. Y.

Edgar Smith.

Co-author "Editha's Burglar," "Combustion."
Juvenile and Light Comedy, Dickson's Sketch Club.
Season 1884-85. Address MIRROR.

Miss Sadie Bigelow

As COUNTESS ZICKA and AMERICAN GIRL in Moths. Wallack's Theatre Company. En Route.

Griffith Morgan.

SCENIC ARTIST.

Studios and permanent address, 387 Franklin avenue, Brooklyn, N. Y.

Louise Forster.

LEADING LADY. WITH NO. 1.
Address MIRROR Office.

Charles D. Herman.

McDonough and Campbell's Siberia. Season 1885-86.
Address MIRROR.

Madame Neuville.

FIRST OLD WOMAN AND HEAVIES.

Grand Opera House, Columbus, O. At liberty after August 15. Address as above.

John S. Lindsay.

LEADING ROLES. AT LIBERTY.
Season 1885-86. Address this office.

Wm. L. Raymond.

THE YOUNG COMEDIAN. AT LIBERTY.
Season 1885-86. Address care N. Y. MIRROR.

Virginia Evans.

CONTRALTO.
Address N. Y. MIRROR

MRS. CHAS. POOLE.

Late of Daly's and Union Square Theatres. Specially engaged for Favette, Union Square Theatre.
Address 40 E. Tenth St., or Agents.

MME. IVAN C. MICHELS.

Dramatic Artist and Teacher of Elocution. Shakespeare a specialty. Permanent address, 330 East 14th street.
Professional ladies and gentlemen coached in the leading characters of tragedy and comedy.